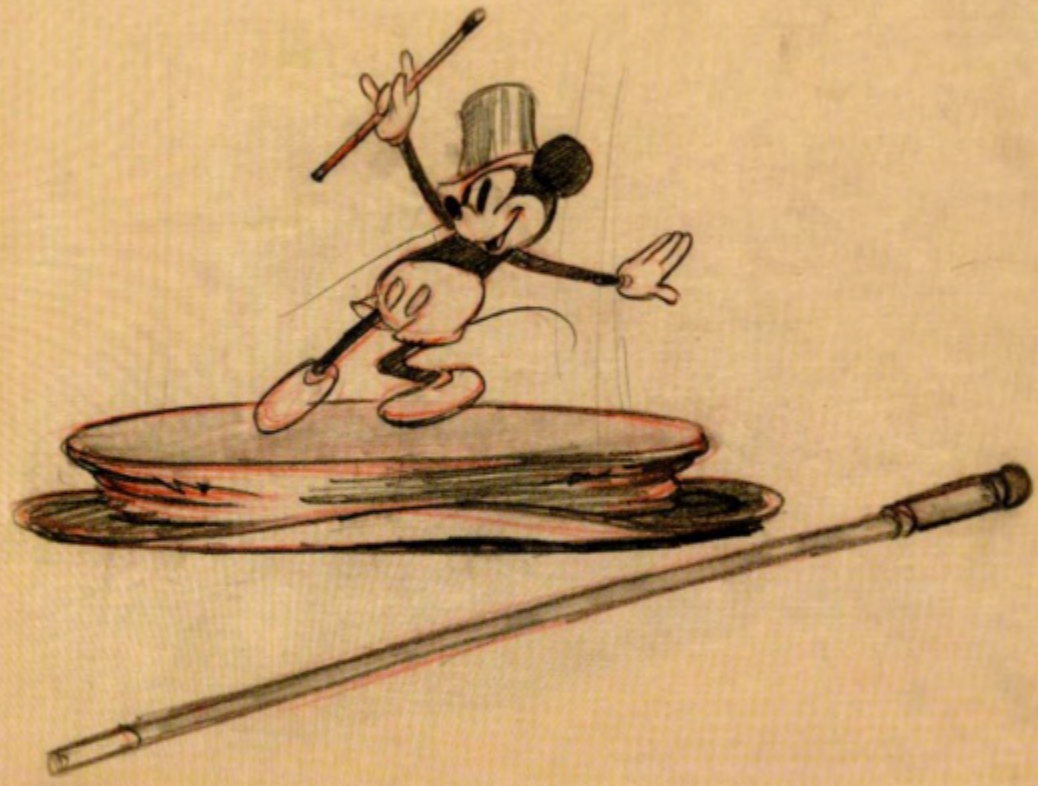
WALT DISNEY ANIMATION STUDIOS

The Archive Series



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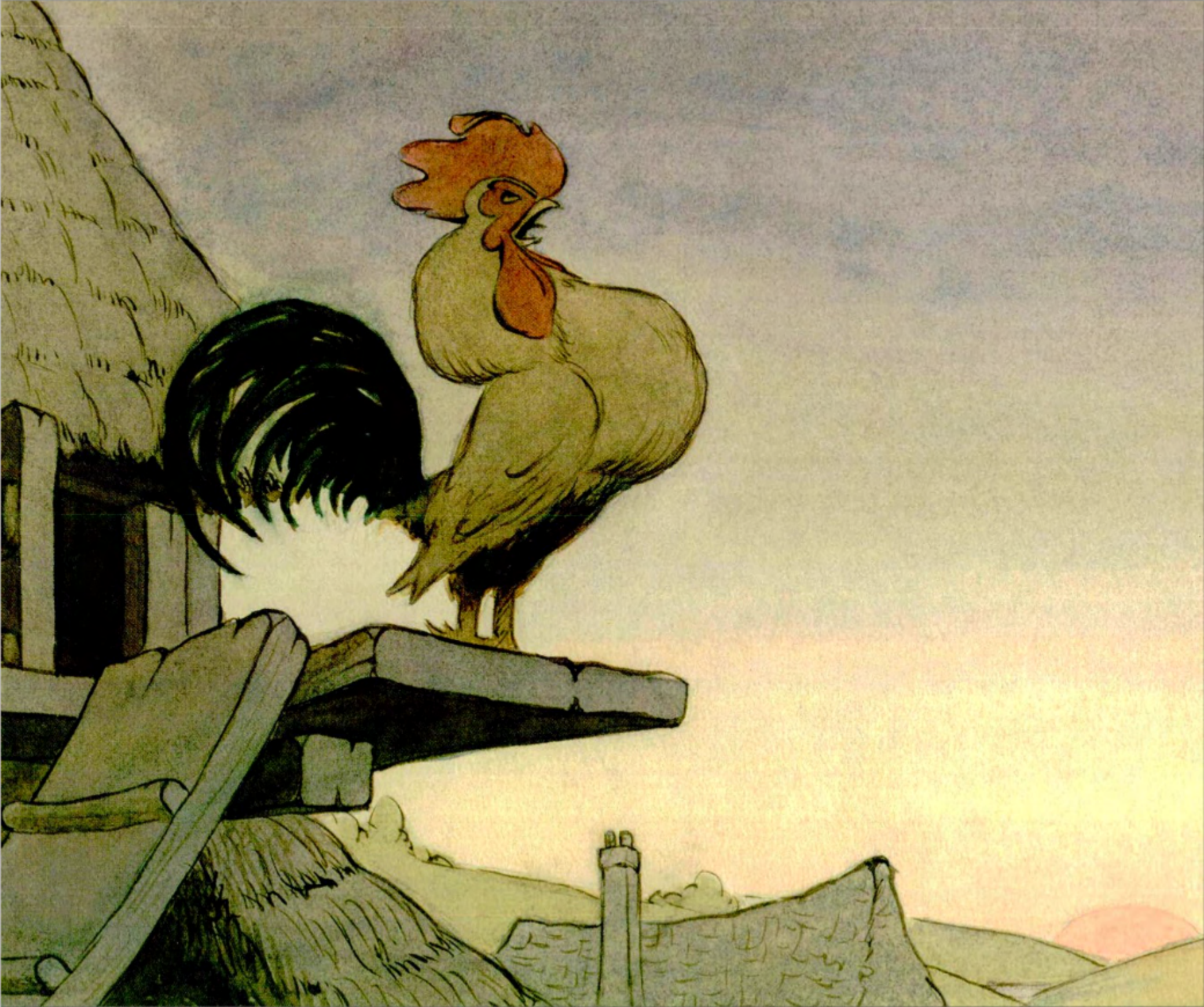

WALT DISNEY ANIMATION STUDIOS

The Archive Series

STORY

DISNEY EDITIONS

NEW YORK

AN IMPRINT OF DISNEY BOOK GROUP

(PREVIOUS PAGE)

FARMYARD SYMPHONY 1938

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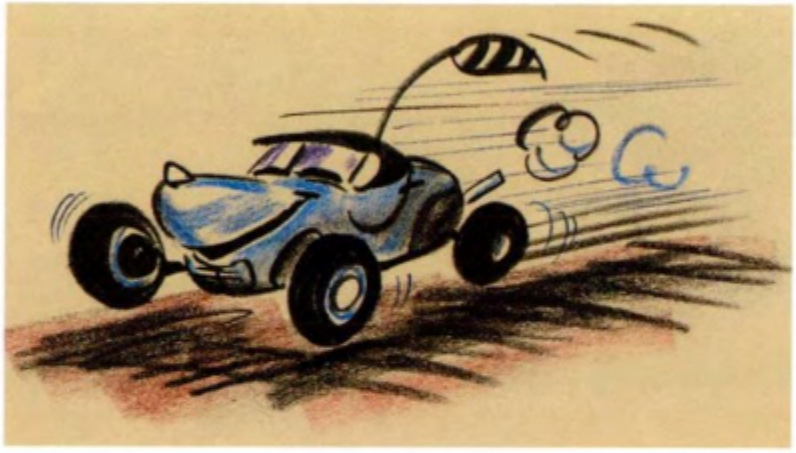


SUSIE, THE LITTLE BLUE COUPE 1952

SNOW WHITE AND THE SEVEN DWARFS 1937

TELL ME A STORY

BY JOHN LASSETER

I OFTEN SAY that I love animation because it's the most collaborative art form there is. At its best, animation brings together the work of many people to create a single, unified whole—one that seems to have sprung into existence as a complete creation.

But as someone who's worked in this field his entire life, I also love everything that goes into it which audiences never see, the months and years of work and planning that make it possible for those minutes of screen time to seem effortless. So I love looking at the production art of a film, because it captures the individual elements that go into the seamless whole: the many different steps of the process, and the work and vision of the individual artists.

As a matter of fact, the first time I ever set foot in the Disney Studios, the summer after I graduated from high school, it was to work in the animation archive—"the morgue"—pulling animation drawings for use in the brand-new Character Animation program at CalArts. Nicknamed for its location in the basement of the Ink and Paint building, the morgue didn't look like much at first glance—it was just a series of overflowing shelves and boxes, only partly stored behind lock and key. But it held all the art from the production of the Studio's animated films: the concept art, the storyboards, the animation drawings, the backgrounds, the character designs. For a beginning animator, it was an inspiring place to be.

So it's no surprise that the Animation Research Library (ARL), which replaced the morgue in 1989, is one of my favorite parts of The Walt Disney Company today. The ARL is worlds away from the basement morgue, with its chicken-wire cage and leaky pipes.

SONG OF THE SOUTH 1946
Story sketch (TOP) and final film

Everything is so beautifully taken care of there—the archive rooms are all humidity- and temperature-controlled, and the works of art are treated like the masterpieces they are. I was given a tour of the ARL when I returned to Disney in 2006, and my very first thought was, I want everyone to be able to see and share in the unbelievable art they have here. That was the beginning of this book series, which will use the highlights of the ARL's collection to look at all the aspects of production of Disney animated films.

Of course, there was no question of what book should come first. The first stage of making an animated film is always the story.

STORYBOARDS BEGAN as little thumbnail drawings done in the margins of a script to help visualize the written descriptions of the gags planned for the Disney cartoons. Such drawings eventually became an integral part of the story-planning process, with artists producing stacks of stand-alone sketches that illustrated all sorts of story details, from action to gags to character reactions. In time, these sketches evolved into the storyboards we know today, with individual panels showing each part of a scene pinned to a large board, so that an entire scene could be studied at once. Not only did this format allow a sequence to be restructured or refined on the spot, it made it easy for an artist to "pitch" (describe and act out) the scene to others. Walt Disney's reputation as an unparalleled storyteller was cemented in front of such boards, as he analyzed sequences, suggested changes, acted out key moments, concocted gags, and tweaked character shadings. Animation has grown tremendously since Walt's time, but the storyboard process developed at his company is used in studios around the world to this very day.

Though the storyboard drawing is a means to an end—it helps artists imagine and decide how a scene will ultimately play—the individual drawings are often little works of art themselves. The level of detail varies from artist to artist, from era to era, and from project to project. Some of the storyboard drawings from the early Silly Symphony days are very elaborate—almost a combination of concept art and storyboard. And some, like the ones done for the early Mickey Mouse shorts, are very simple; they just outline the gag.

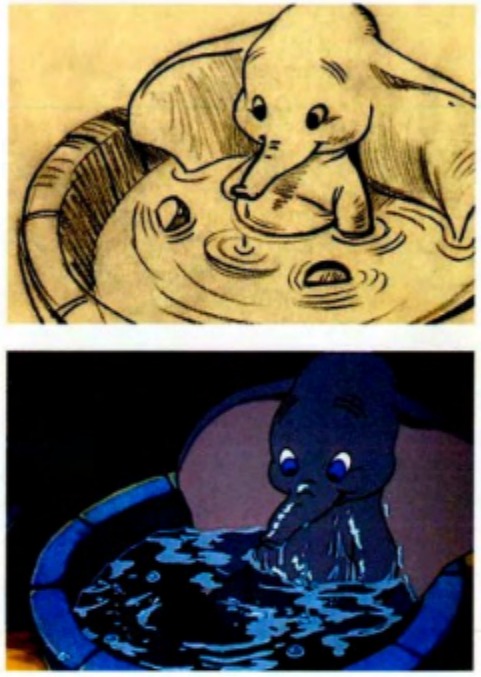
Other storyboards focus on the mood of a scene, using dramatic lights and darks to examine the different emotions that can be evoked in a particular moment. Some extend across multiple panels to explore possible camera angles and layouts. The one thing they all have in common is that they are absolutely incredible at conveying the idea of a particular point in the movie.

There are literally tens of thousands of story sketches made for each feature film, none of which will ever make it into the finished product. But the spirit of the storyboard artist's work is just as present and just as visible in the final film as the work of the animators and background artists. When I was a student at CalArts, Ken O'Connor, one of the great layout artists at the Disney Studio, was among my teachers. Every week he would put artwork he'd pulled from the morgue up on the wall and talk to us about the film and how it was made. I still remember the day he brought in the story sketches that the legendary Bill Peet had done for *Song of the South*. He explained that he was showing us these sketches because he remembered how inspirational they were to the animators. Sure enough, when you looked at these early drawings you could see the exact poses and emotions and expressions that would later appear in the final animation. I was so impressed. I learned a lot that day about how a story sketch can not only communicate an idea, but can inspire the artists down the line in the production process.

From figures such as Jack Hannah, T. Hee, Ken O'Connor, and Elmer Plummer in my CalArts days, to Frank Thomas, Ollie Johnston, Eric Larson, and Joe Grant further on in my career, I feel incredibly lucky that I was able to learn from many of the old masters of The Walt Disney Studio — and that I was able to study the original artwork of many more. It's my honor to help bring the individual works of Disney's artists to a wider audience with the *Archive Series*.

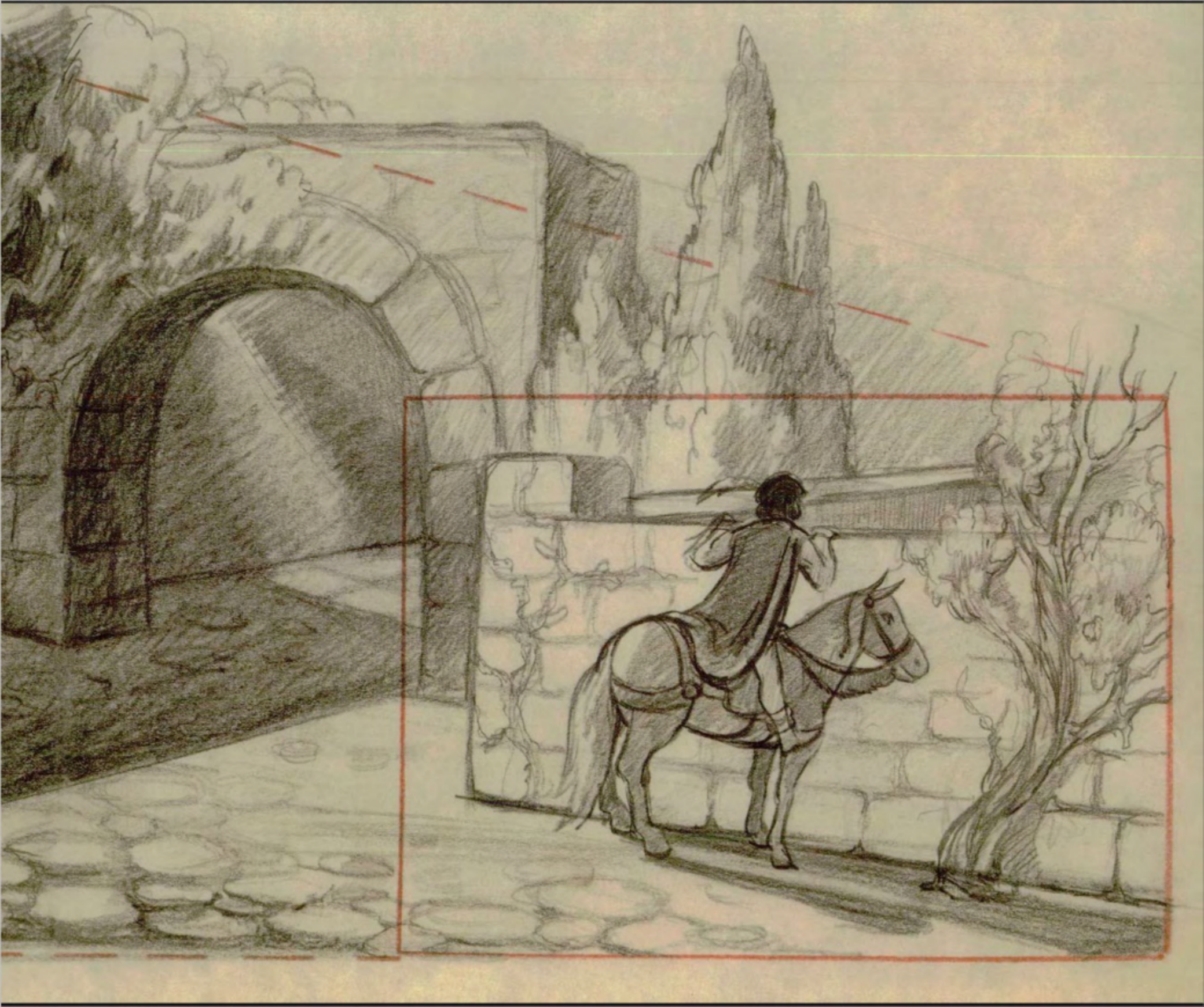
I hope you'll enjoy this book and will continue on with us as we explore the amazing art from the rest of the animation filmmaking process.

John Lasseter



DUMBO 1941
Story sketch (TOP) and final film

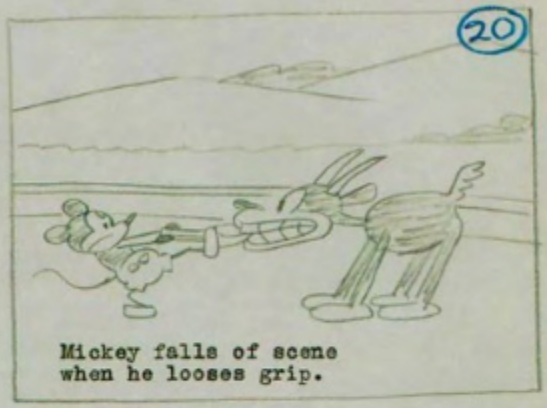
(FOLLOWING SPREAD)
SNOW WHITE AND
THE SEVEN DWARFS 1937



Scene # 23.

Medium shot of goat just finishing eating music.....he picks up ukulele with tongue and starts to eat it.. Mickey runs in and grabs it just in time to keep it from going down his throat.....Mickey trys to pull it away from goat.....he looses grip and ukulele slips down goats neck and bounces aronnd inside the goats stomach.....While they are pulling have body of Uke' bulge out goats neck....when it is bounce-ing around in stomach keep goats head and rest of body still.....

Sound effect of ' Plunk- plunk -etc going up the scale as it bounces around in goats tummy.....

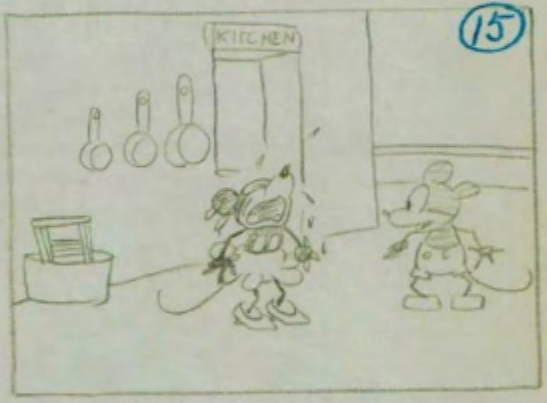


Mickey falls of scene when he looses grip.

Scene # 24.

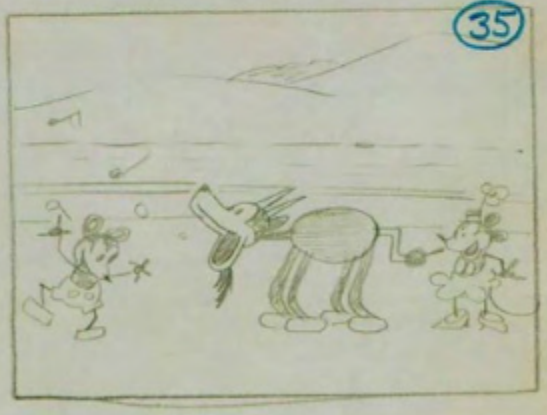
Medium C.U. girl at left and Mick-ey sitting on floor at right....the girl puskers up and begins to cry... She puts hands to face and shoulders shake as she cries ....Mickey looks at her surprised....he gets up and watches her in dumb manner .....he puckers up and almost cries his self. He gently taps her on shoulder in a consoling manner....he looks at goat with a scowl on his face. suddenly he gets an IDEA..... smiles ...and runs of scene toward goat....

Sound effects of girl sobbing etc ..



Scene # 25.

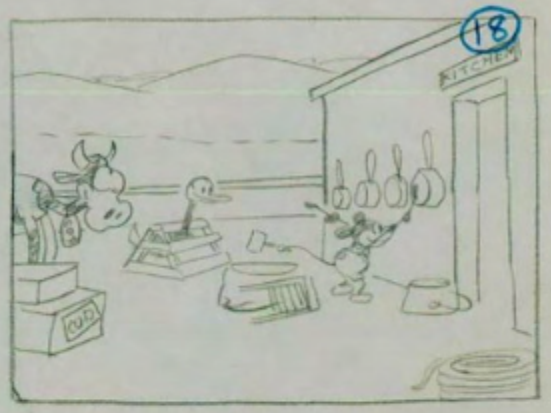
Medium shot of goat chewing.... Mickey runs on...grabs goat by head and opens his mouth like horn. Then he runs around and bends tail into shape of crank....calls girl... she comes in...he tells her to turn crank....she runs over and takes hold of crank..(as she comes over mickey goes over to other side of scene) She starts cranking tail....music comes out goats mouth....Mickey and girl are both tickled ...he starts dancing to it and gradually dances off scene....girl could also start to dance in time to music.
SOUND EFFECT of hand organ playing 'Turkey in straw' comes from goat...



Scene # 26.

Medium L.S. of deck and cabin.... Cow and misc. freight and long necked goose in crate at left... Pots,pans, washtub and scrub board arrainged around scene and on wall of cabin.....Mickey dances on scene in time to music....He picks up a couple of spoons in hands and hammer with tail and begins drumming on bucket....hits washtub with hammer for bass drum effect.... he hits different pans etc. in time to tune.

Plays through one verse of ' Turkey in the Straw ' .... runs up and down the scale as he hits the different sized pots and pans.....



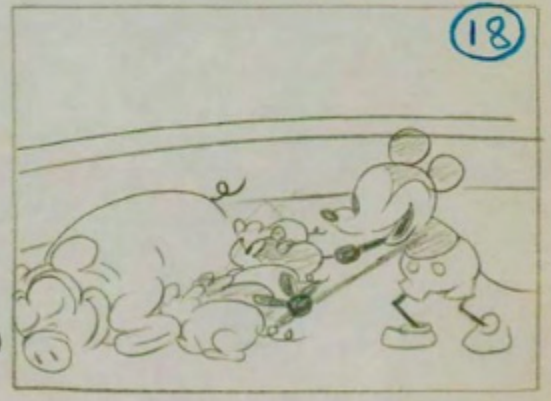
Scene # 27.

C.U. Mickey drumming on bucket and utensils.....Goose in crate showing at left of scene....Little Kitten walks across scene ' MEOW'ING ' as it walks across.....Mickey sees it and puts his foot on its head and pulls its tail in time to music.... and cat lets out yells in time to last half of Verse.....He sees goose, lets cat go and picks up goose.... puts its body under his arm and pumps it in and out as he head and neck back and forth like TROMBONE-- in time to verse.....
SOUND EFFECTS....Squeaky cat sounds, ...WA - WA- WA- effect with sliding trombone as he plays on GOOSE....

Scene # 28

C.U. of mother pig laying down with bunch of little pigs nursing from her in time to tune....Mickey comes on scene and grabs them by tails and pulls on different ones in time to music....When he pulls on their tails they let go of tit and squeal. Different pitched squeales as he pulls on different sized pigs....as soon as he lets go they go back to nurseing again.....R.P. above action for almost one verse..... then he reaches over and picks mother pig up by neck.....swings her over and holds her in arms (like illustrated)

(continued on next sheet)



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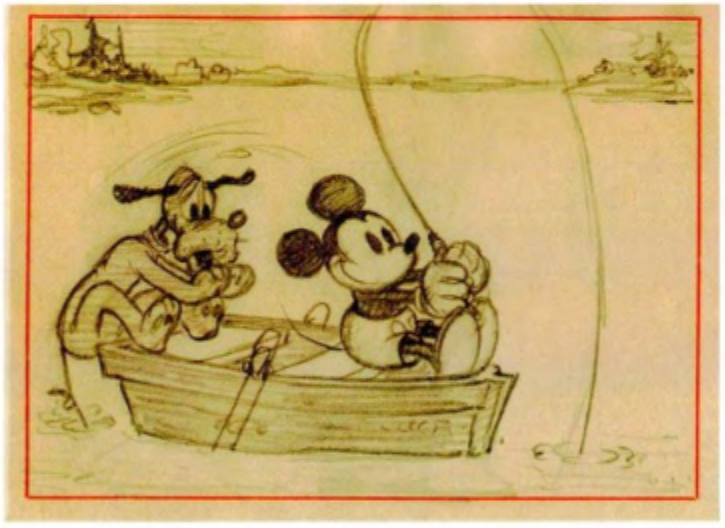

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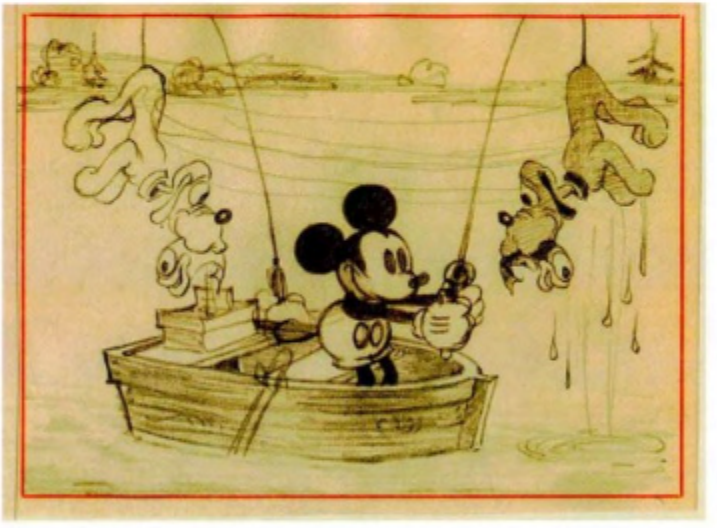

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FISHIN' AROUND 1931

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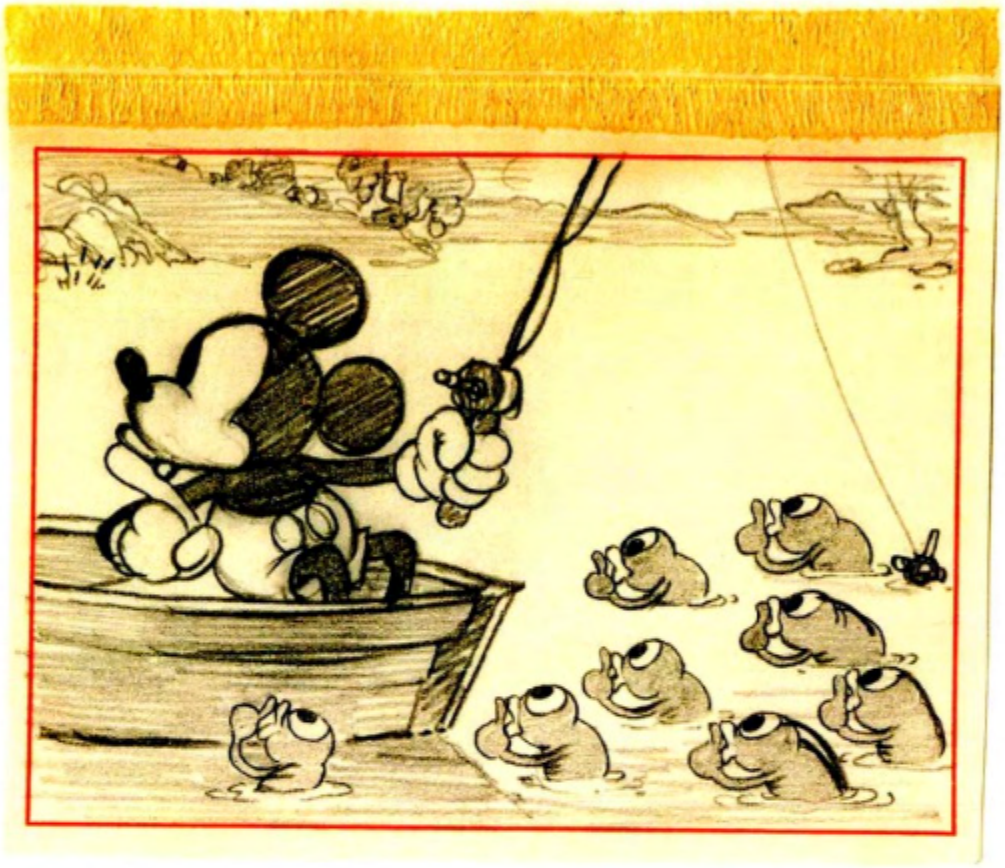

C.U. Mickey turns around to dog and says, "Shhhhh!" Little fish raise up and say, "Shhhhh!" Mickey is surprised.

1

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THE BEACH PARTY 1931

Scene I

first pig building straw house.

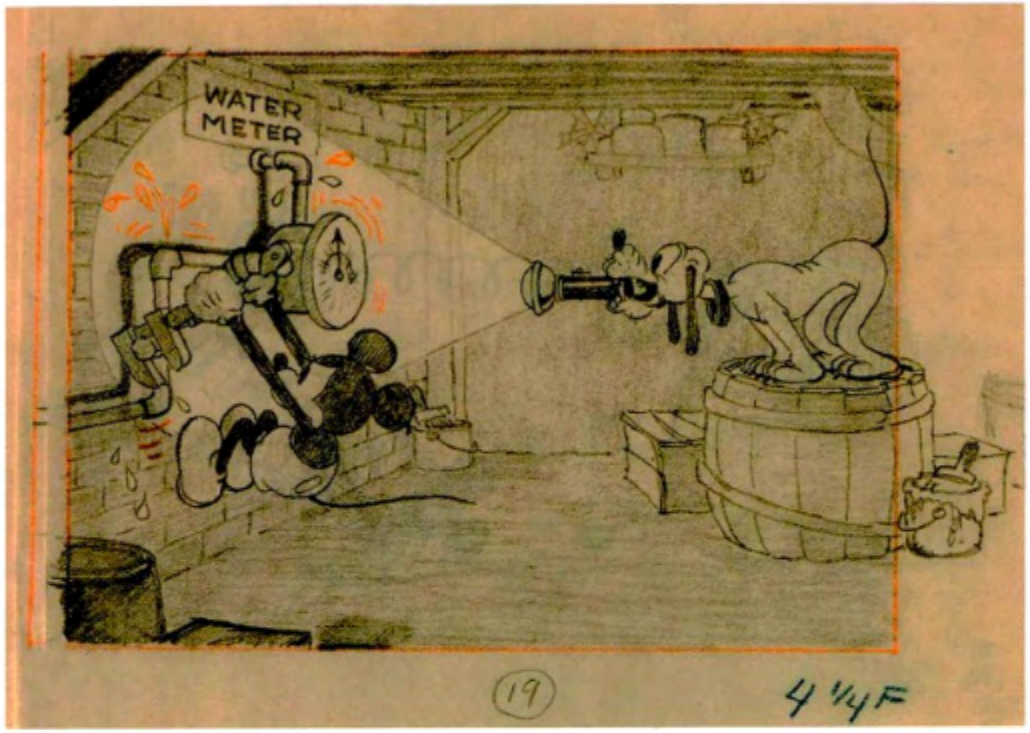
Scene II

Second pig building house of sticks

Scene III

Third pig building house of brick

THREE LITTLE PIGS 1933



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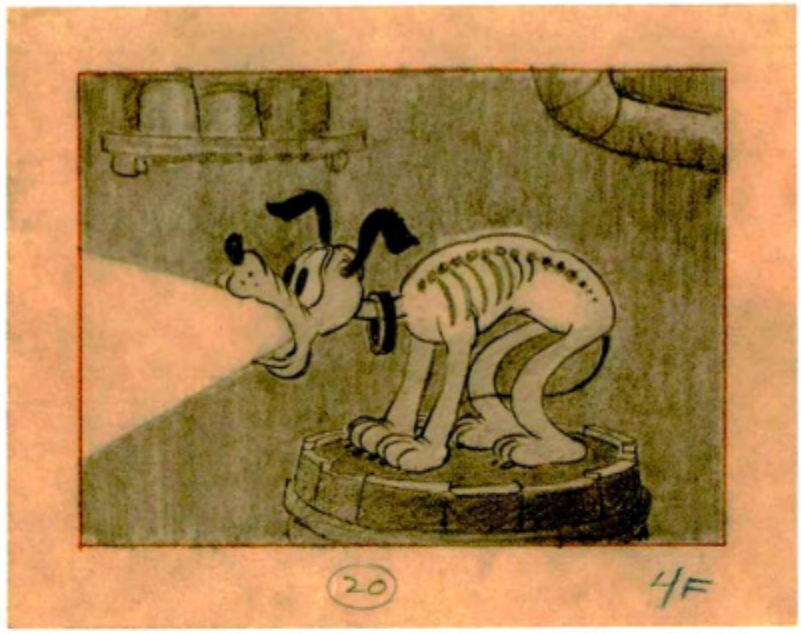

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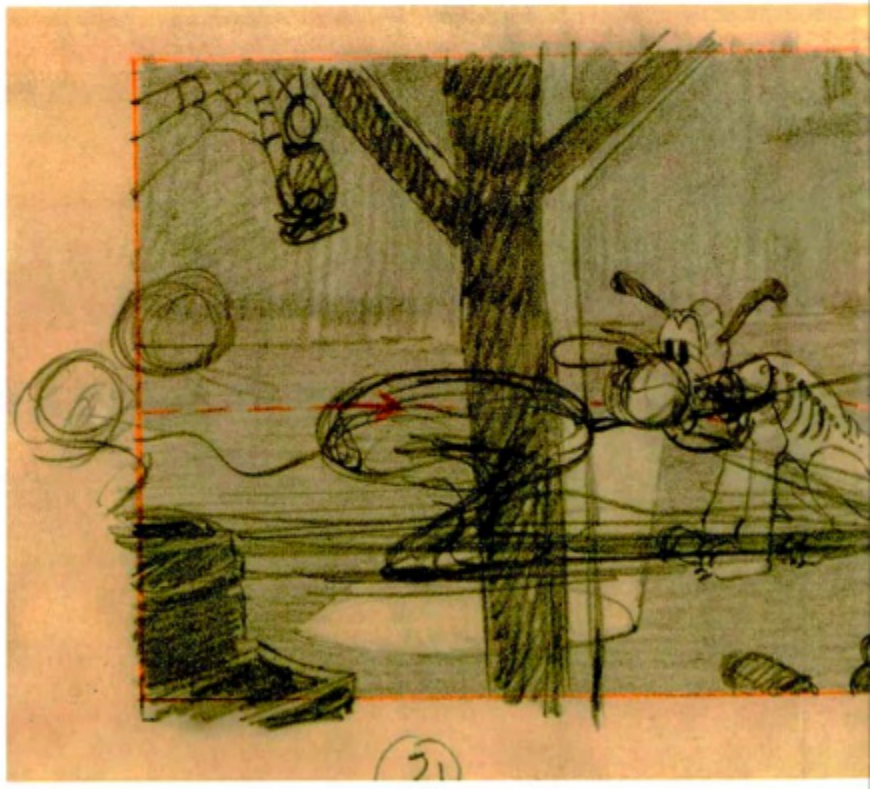
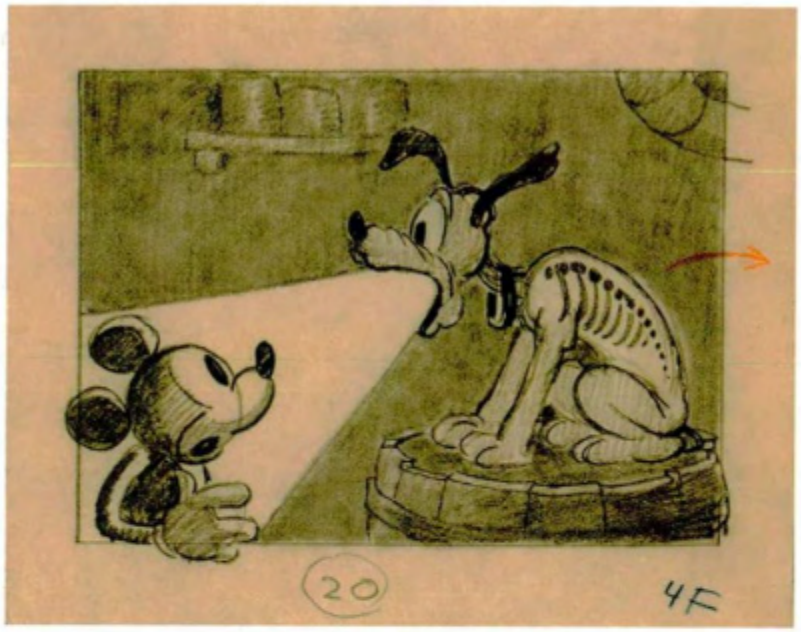


PLAYFUL PLUTO 1934



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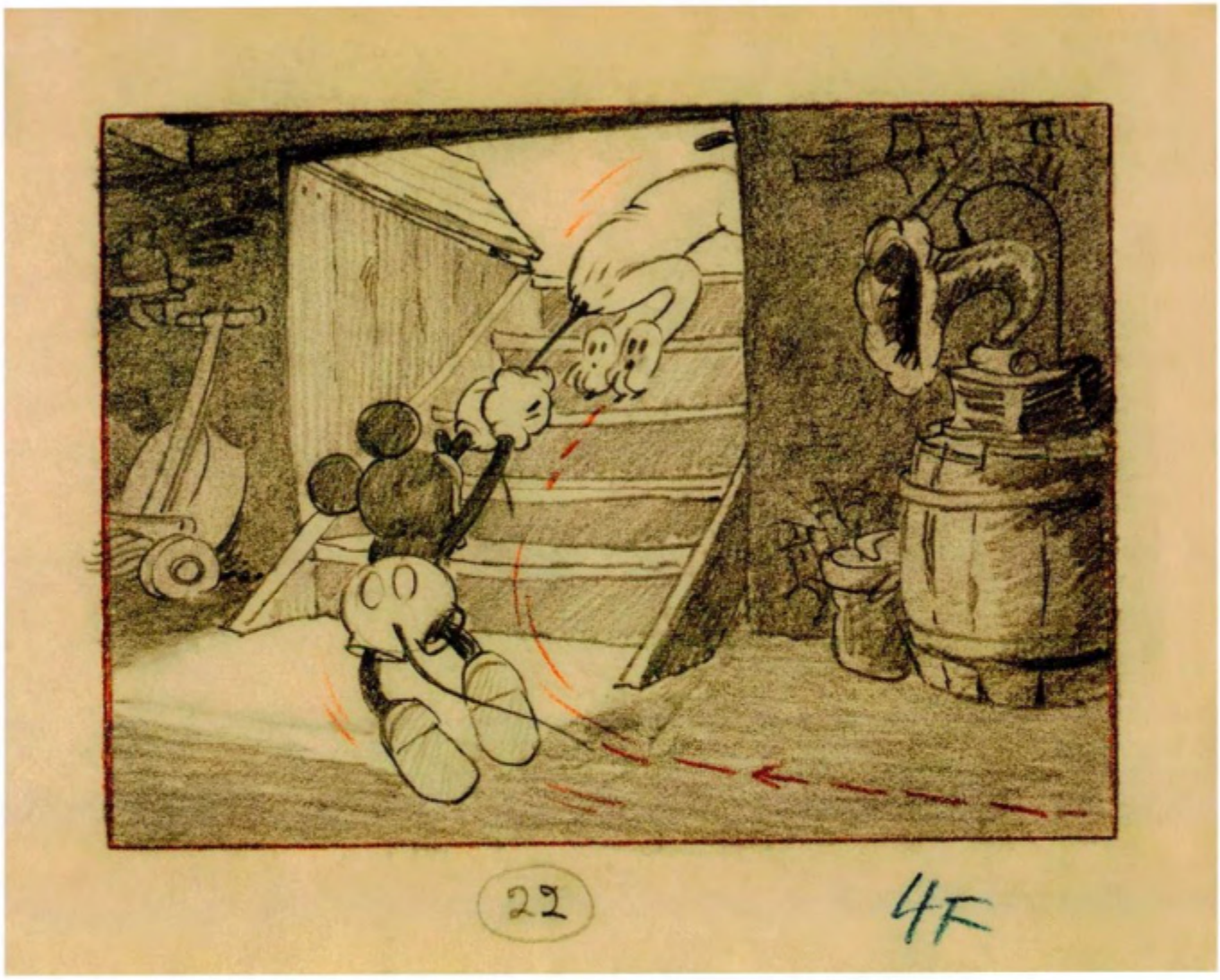

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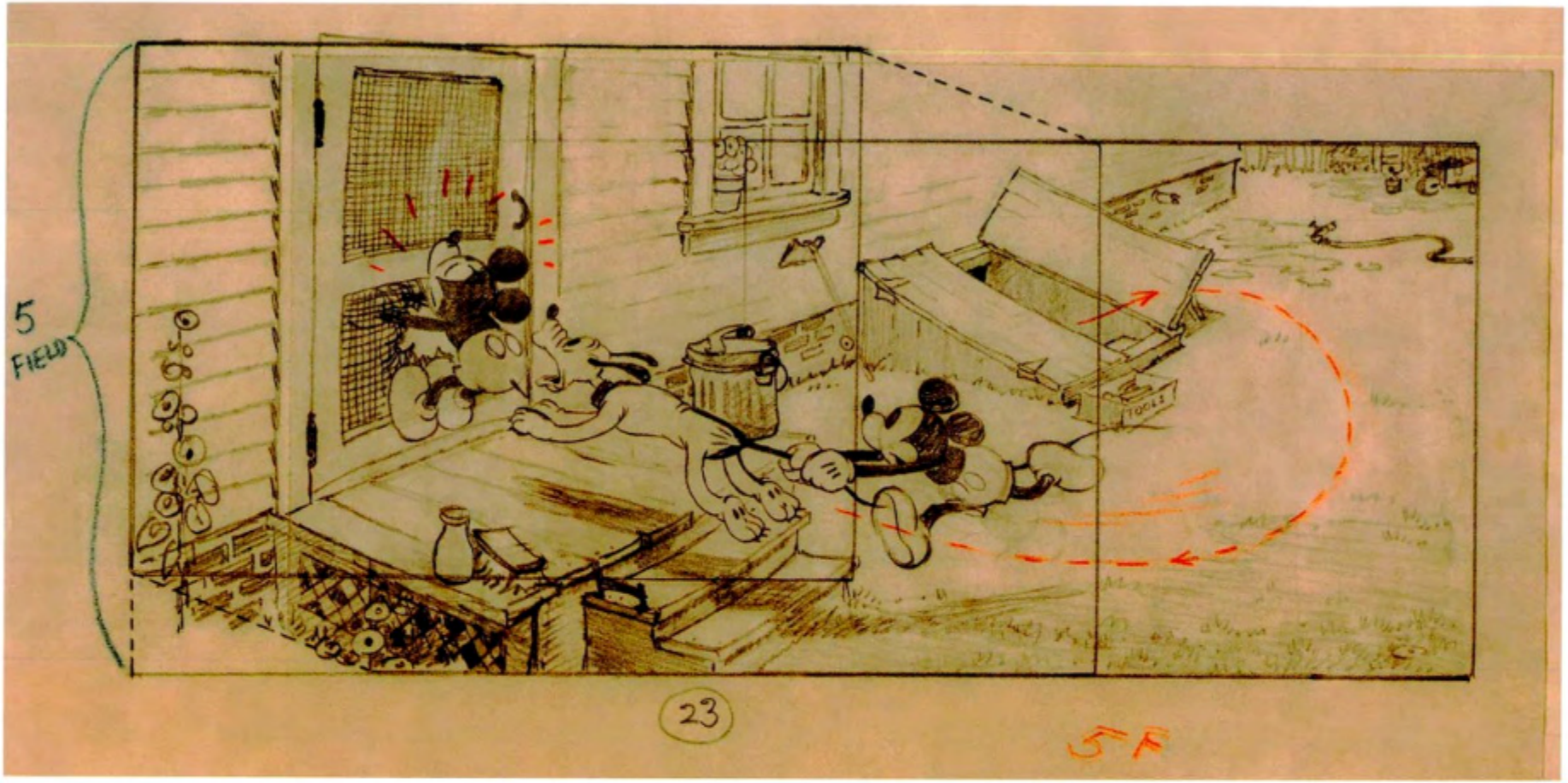
5
FIELD
23
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THE BIG BAD WOLF 1934

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4 1/4 FIELD
19

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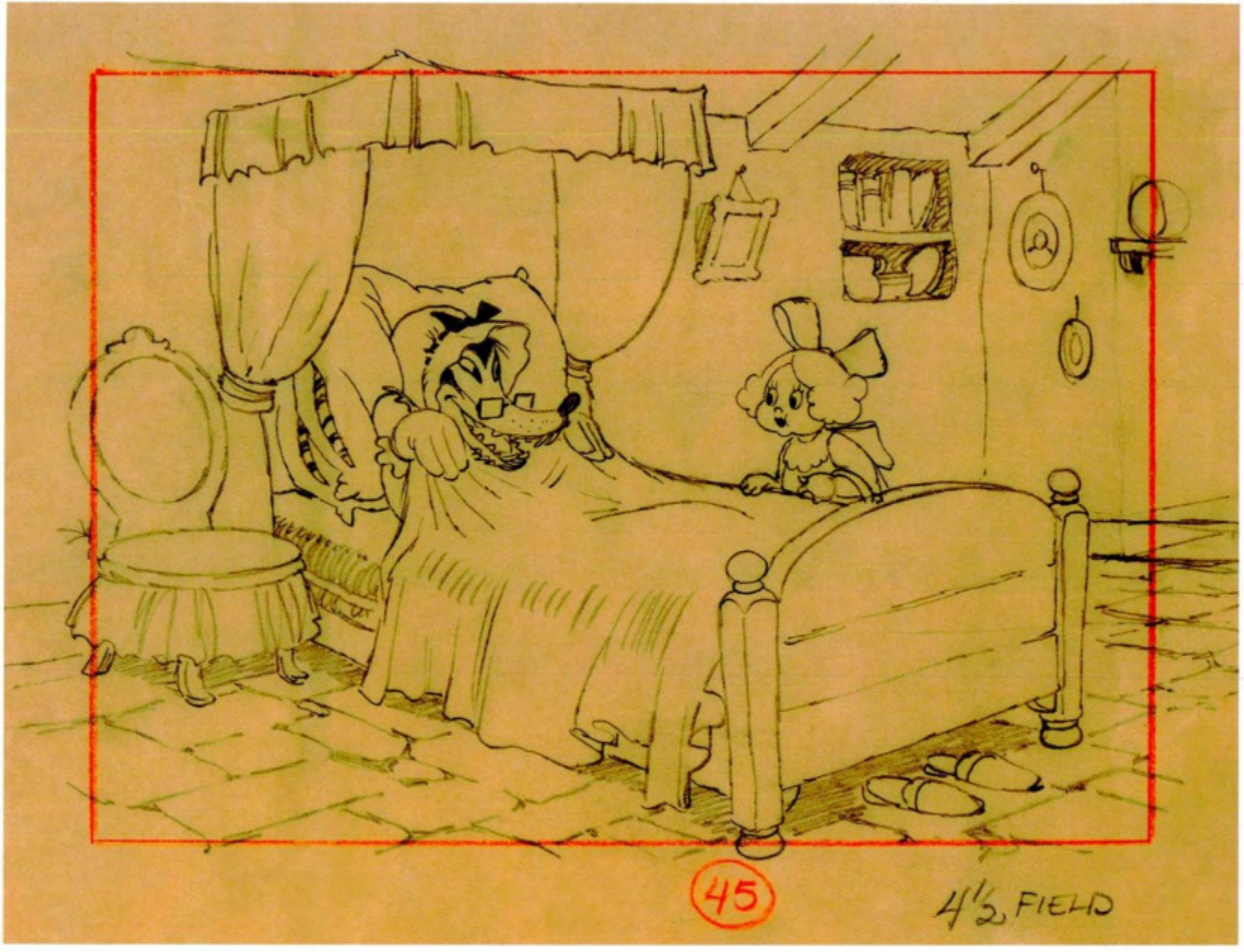

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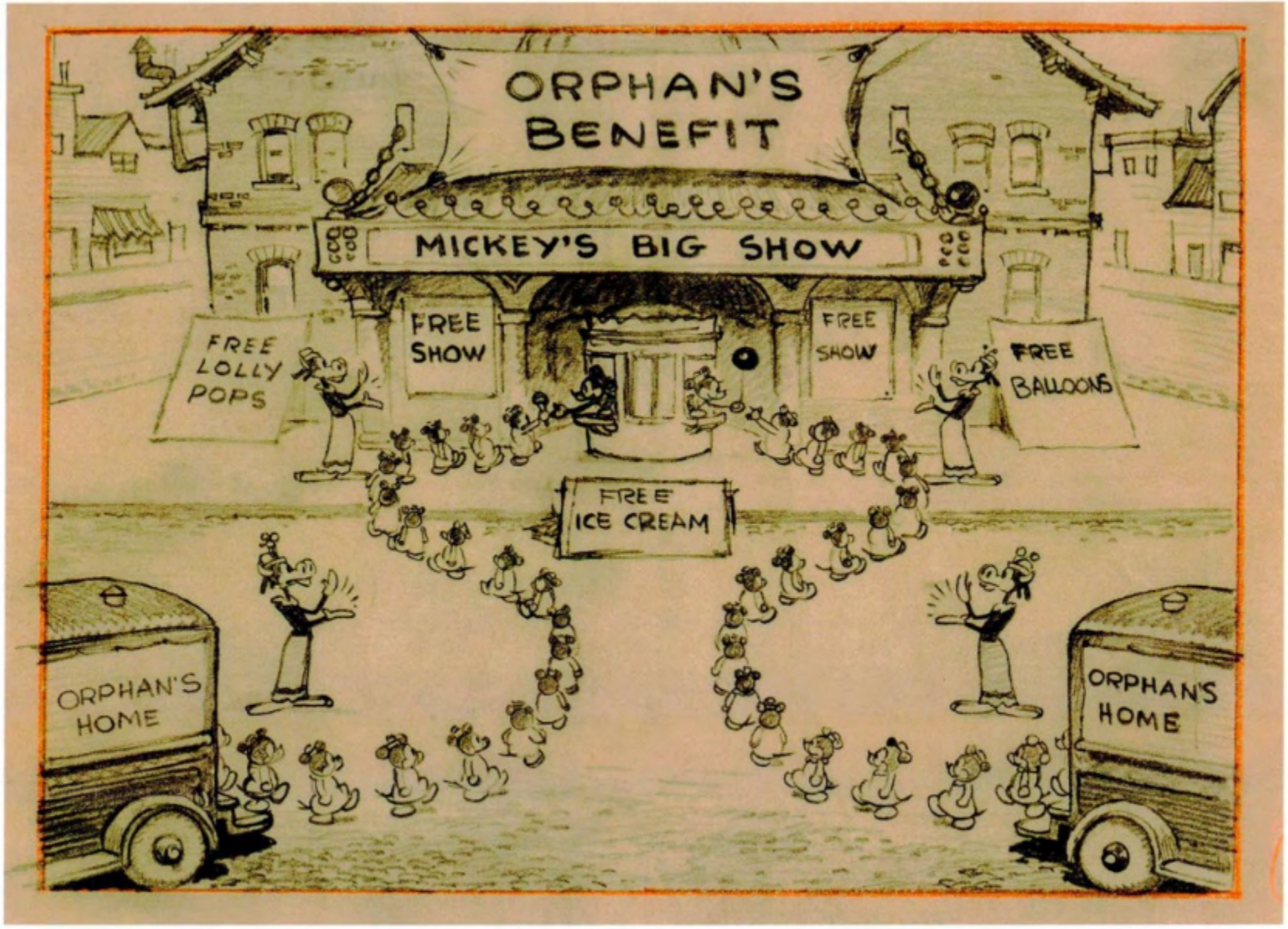

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ORPHAN'S BENEFIT 1934

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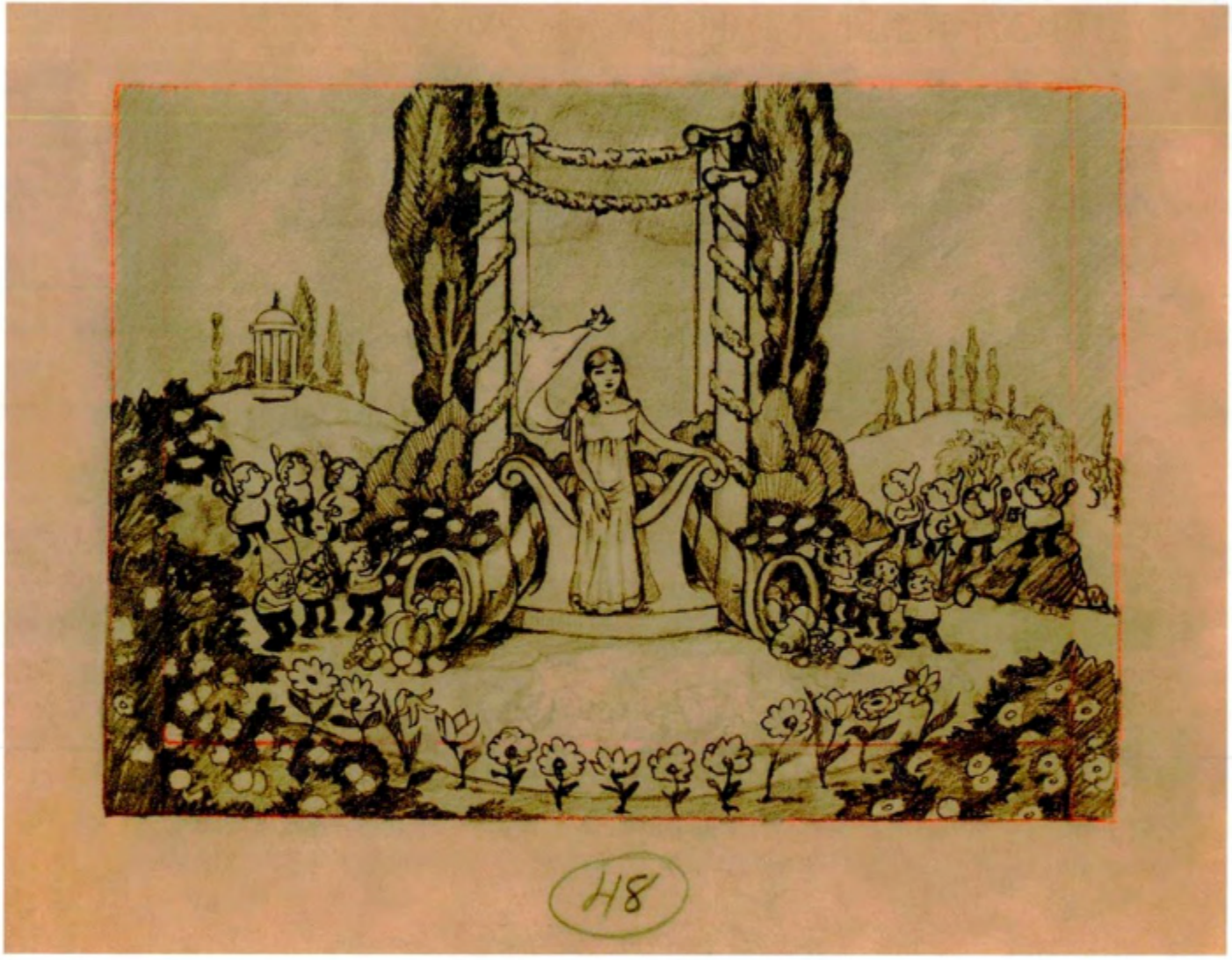
THE GODDESS OF SPRING 1934



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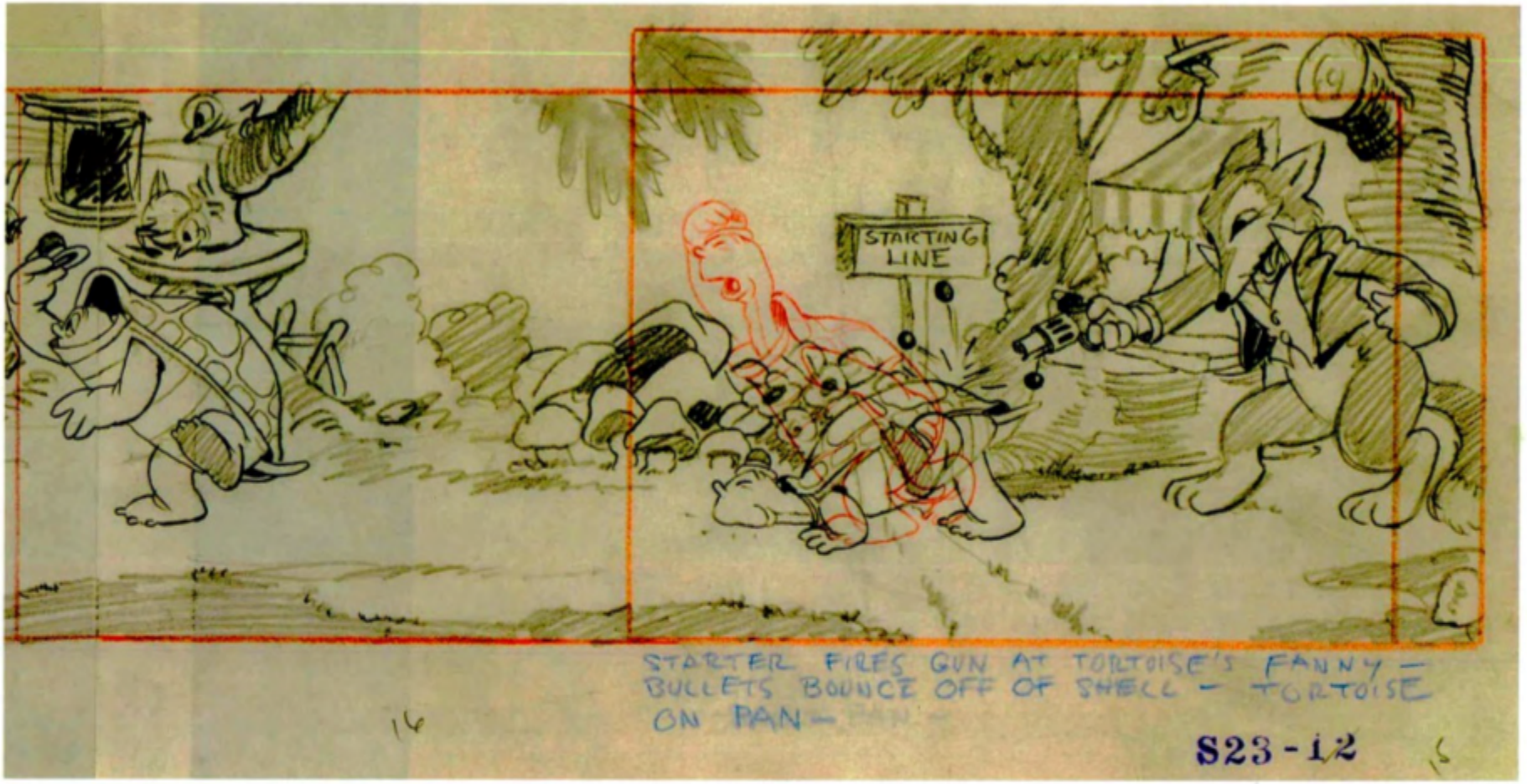
THE TORTOISE AND THE HARE 1935


STARTING LINE
STARTER FIRES GUN AT TORTOISE'S FANNY —
BULLETS BOUNCE OFF OF SHELL — TORTOISE
ON PAN —
16
S23-12

S23-28

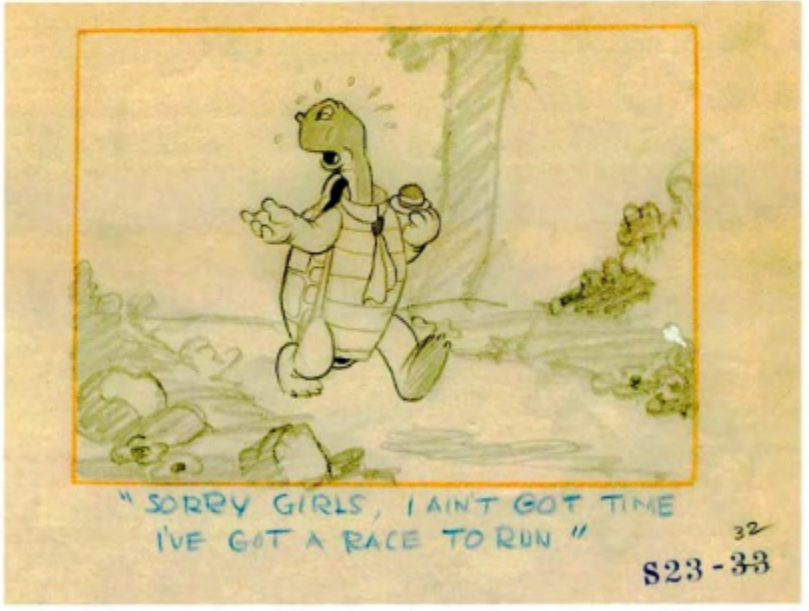
3

HARE COMES INTO SCENE - PICKS UP BAT - CRACKS OUT A LONG FLY - BALL SEEN DISAPPEARING IN DISTANCE
S23-42

4

"WON'T YOU STAY AND PLAY WITH US? WE'RE HAVING LOTS OF FUN."

5


"SORRY GIRLS, I AIN'T GOT TIME I'VE GOT A RACE TO RUN"
S23-33

6

HARE TOSSES UP BALL - HITS IT OUT OF SCENE
S23-46 42

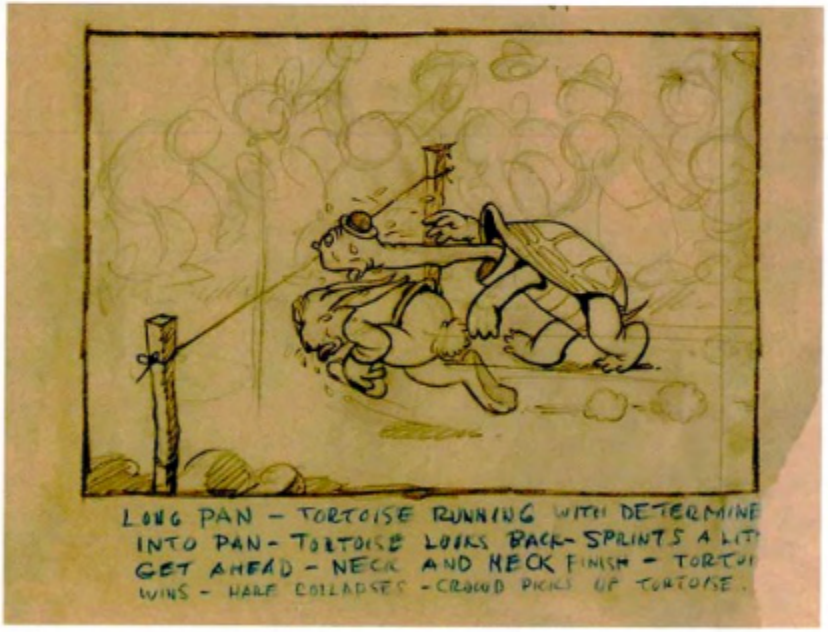
7

GIRLS APPLAUDING - HARE ENTERS WIPING
PERSPIRATION FROM FACE - THEY HEAR OFF-
STAGE CHEER - ALL LOOK O.S.
51
S23-

8

S23-109

9

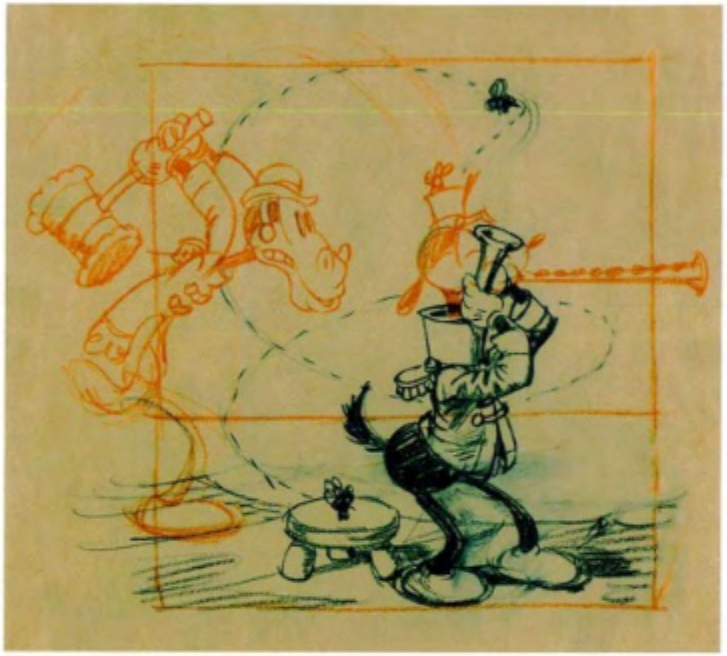

LONG PAN - TORTOISE RUNNING WITH DETERMINE
INTO PAN - TORTOISE LOOKS BACK - SPRINTS A LIT
GET AHEAD - NECK AND NECK FINISH - TORTOI
WINS - HARE COLLAPSES - CROWD PICKS UP TORTOISE.

10

Se 3r C.U. Mickey directs "The Storm"

THE BAND CONCERT 1935

2



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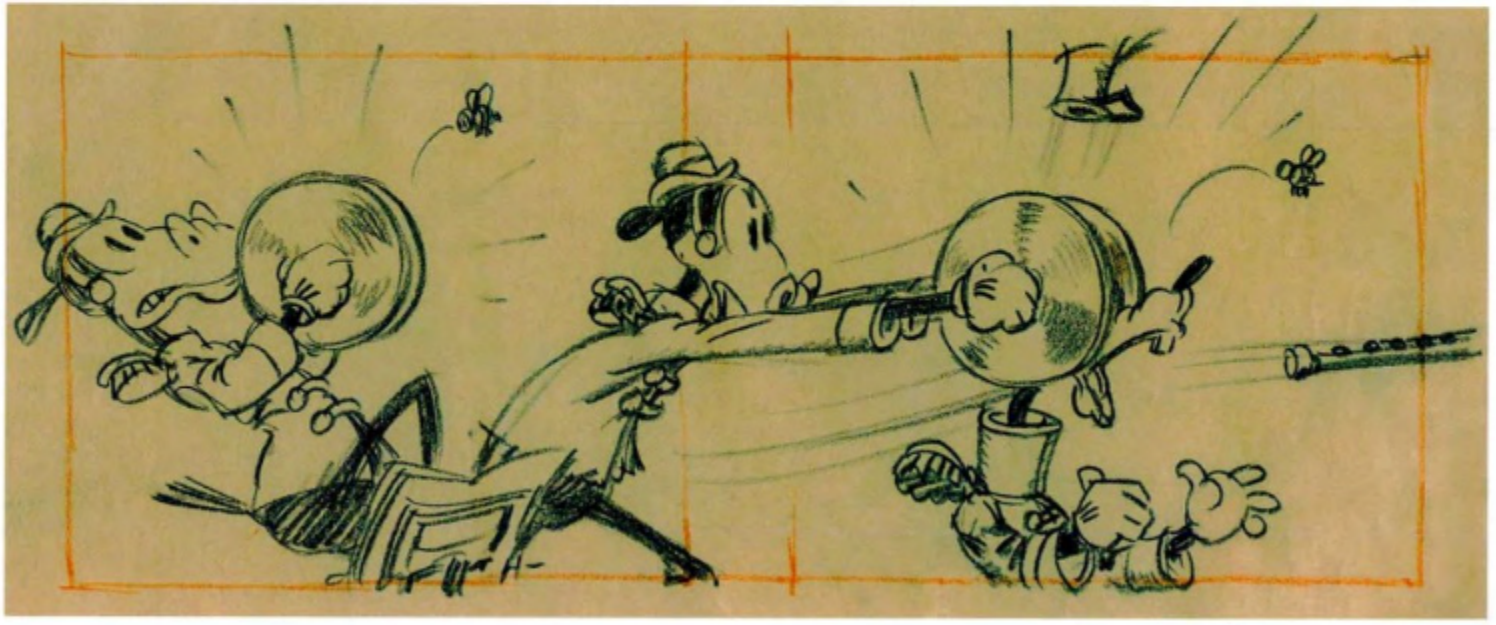

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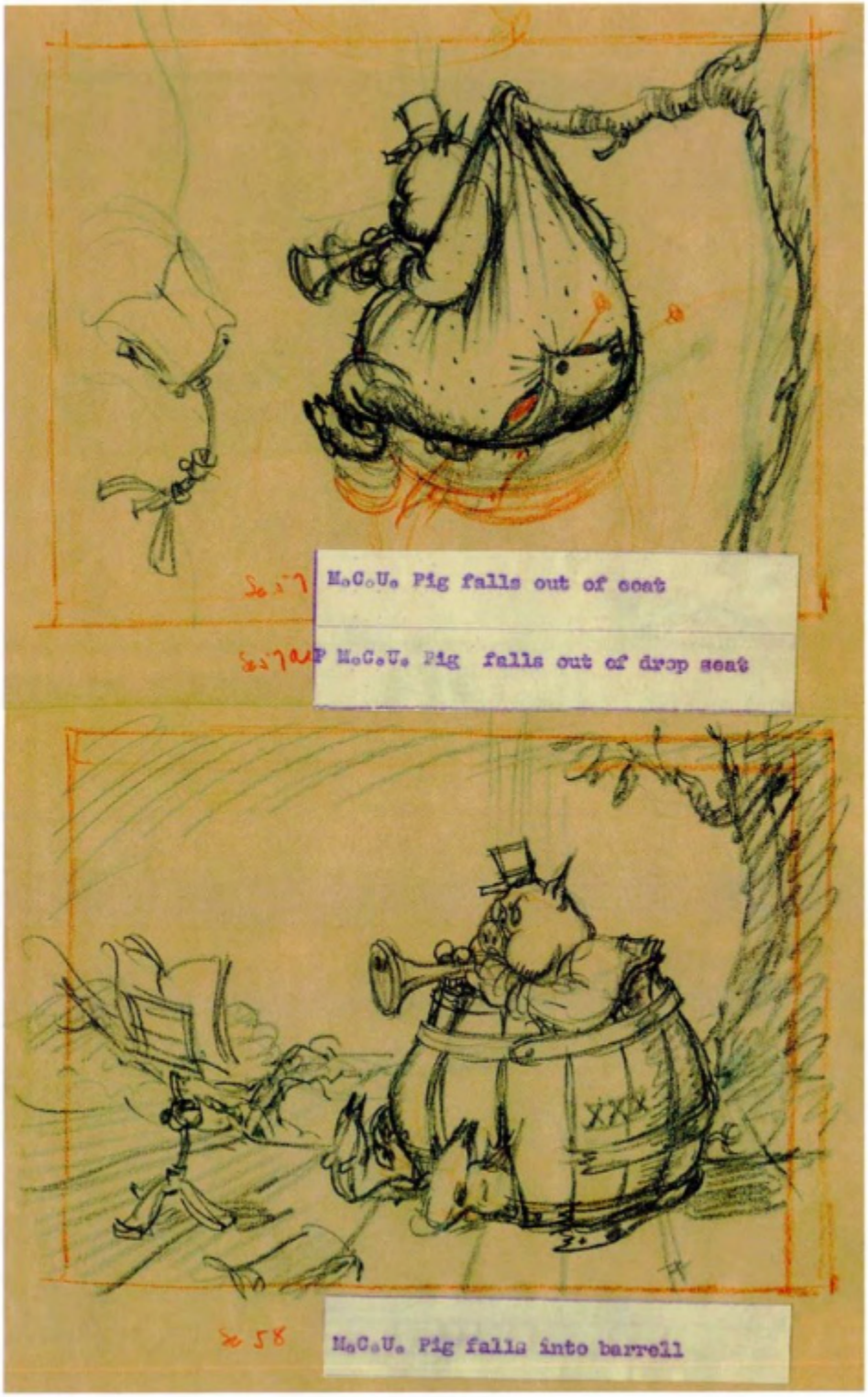
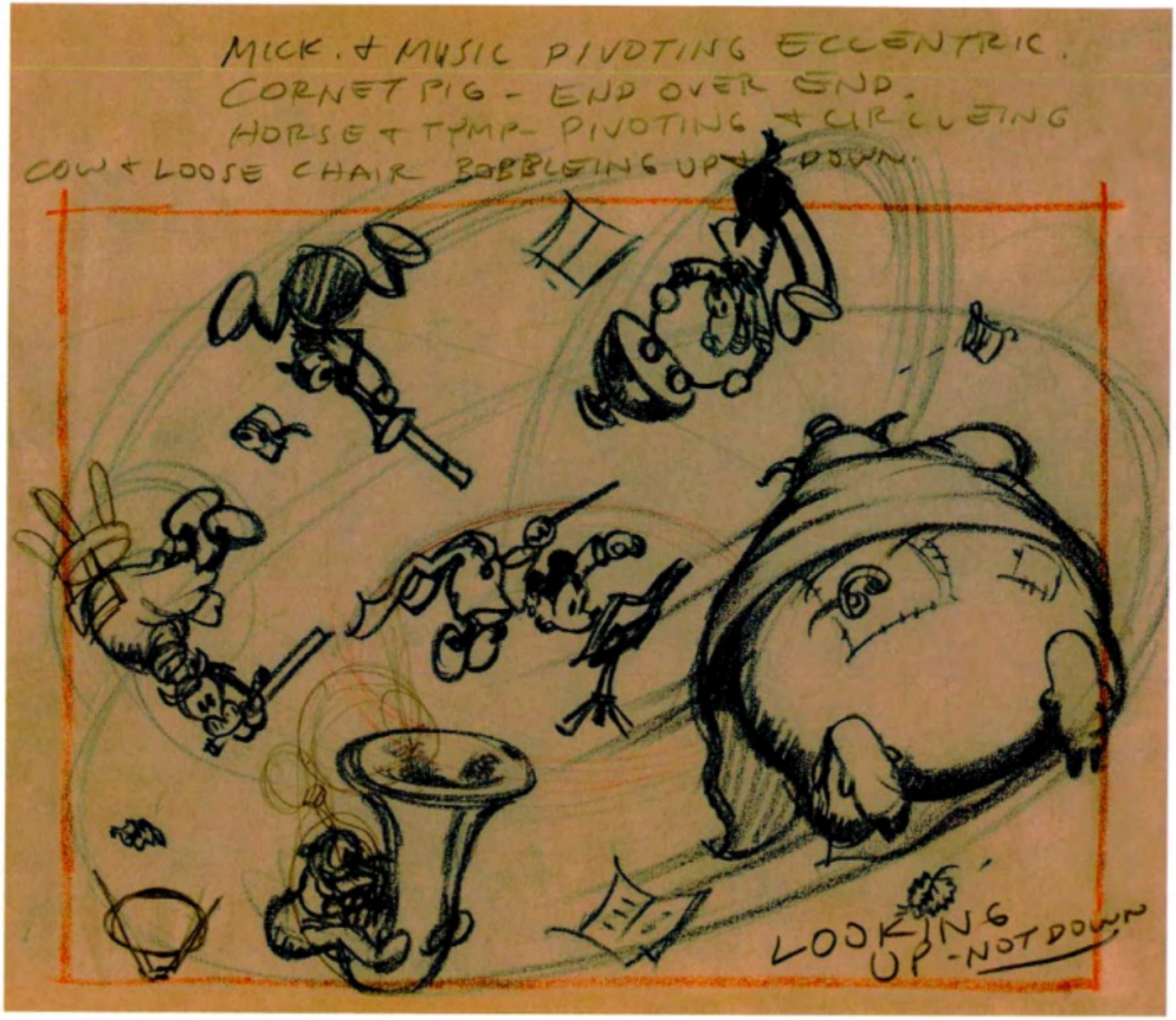
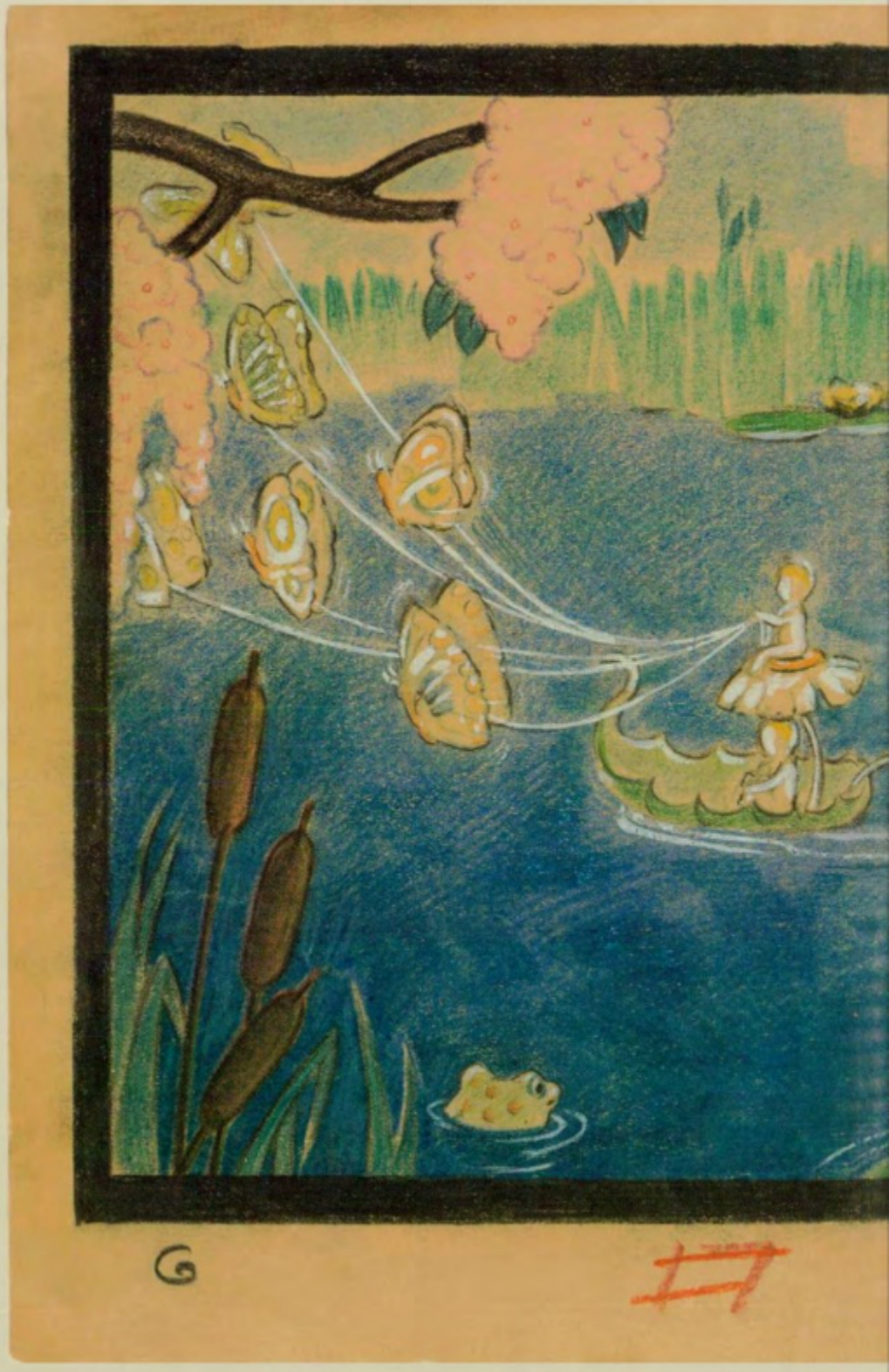

M.C.U. Pig falls out of coat
M.C.U. Pig falls out of drop seat
XXX
M.C.U. Pig falls into barrell

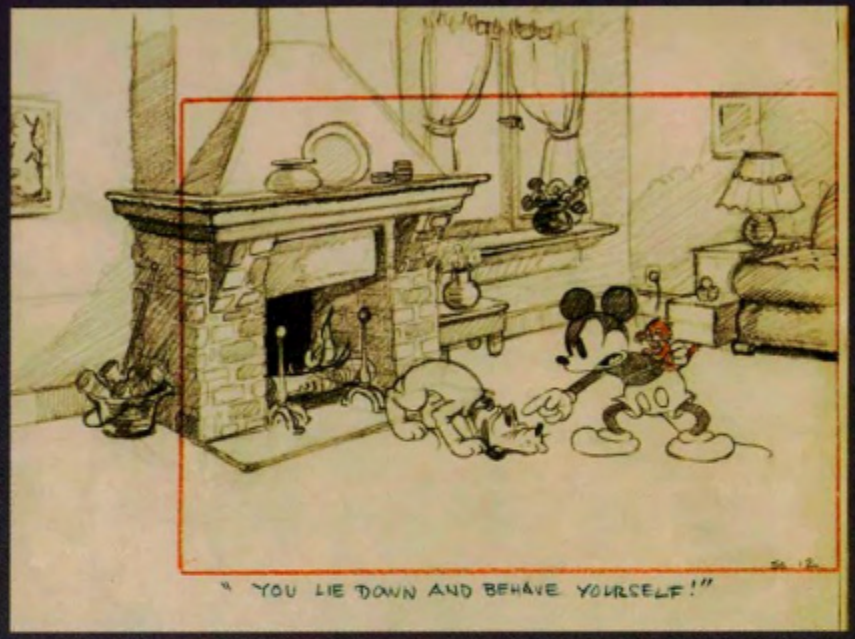

MICK. & MUSIC PIVOTING ECCENTRIC.
CORNET PIG - END OVER END.
HORSE & TYMP- PIVOTING & GURGLEING
COW & LOOSE CHAIR BOBBLEING UP & DOWN.
LOOKING UP - NOT DOWN

6



WATER BABIES 1935

9
S25-12C



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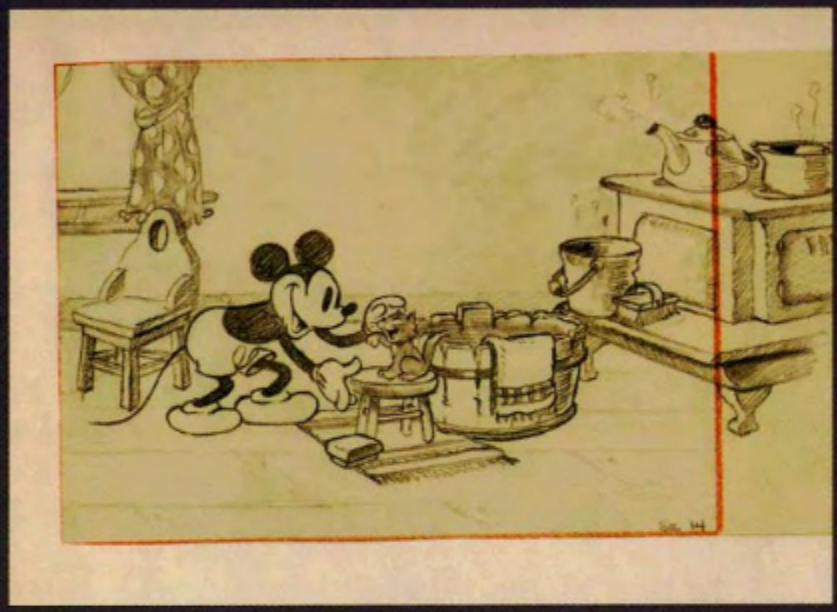

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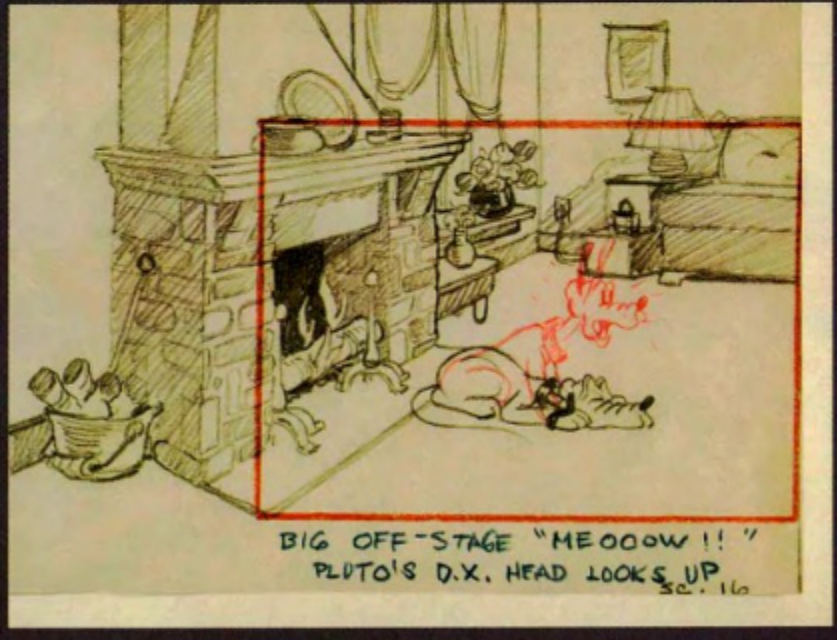
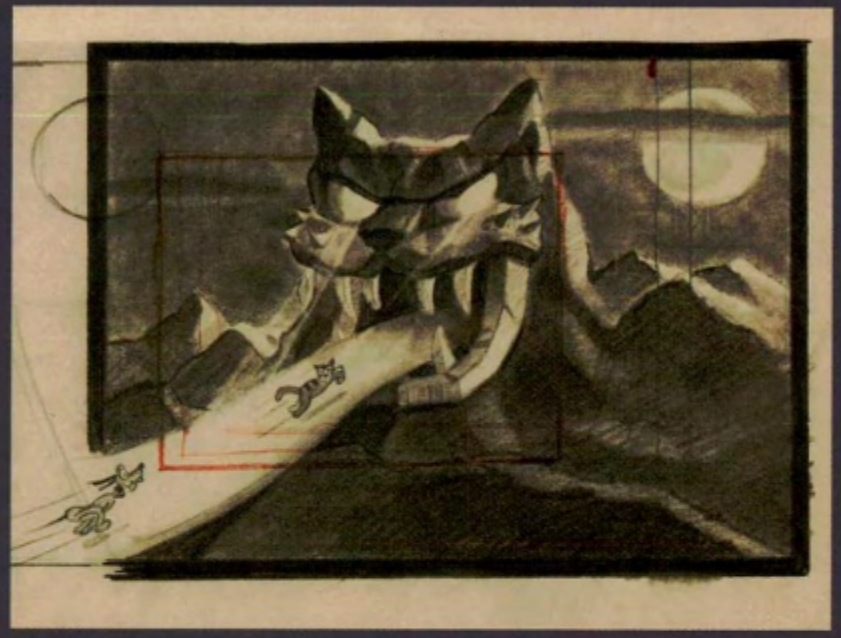


4

PLUTO'S JUDGEMENT DAY 1935



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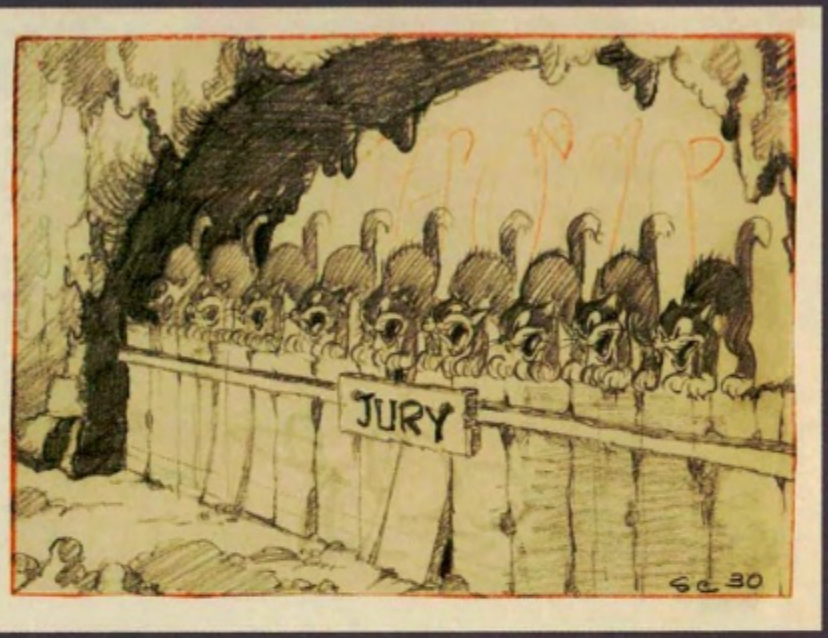

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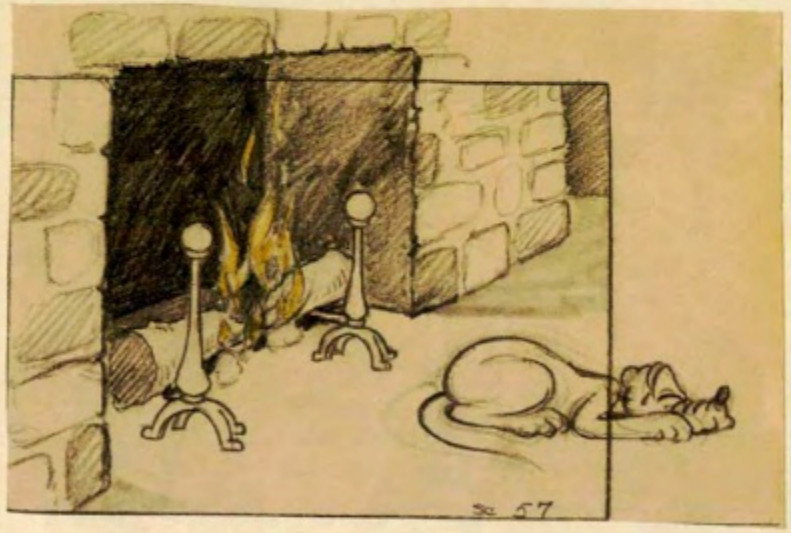

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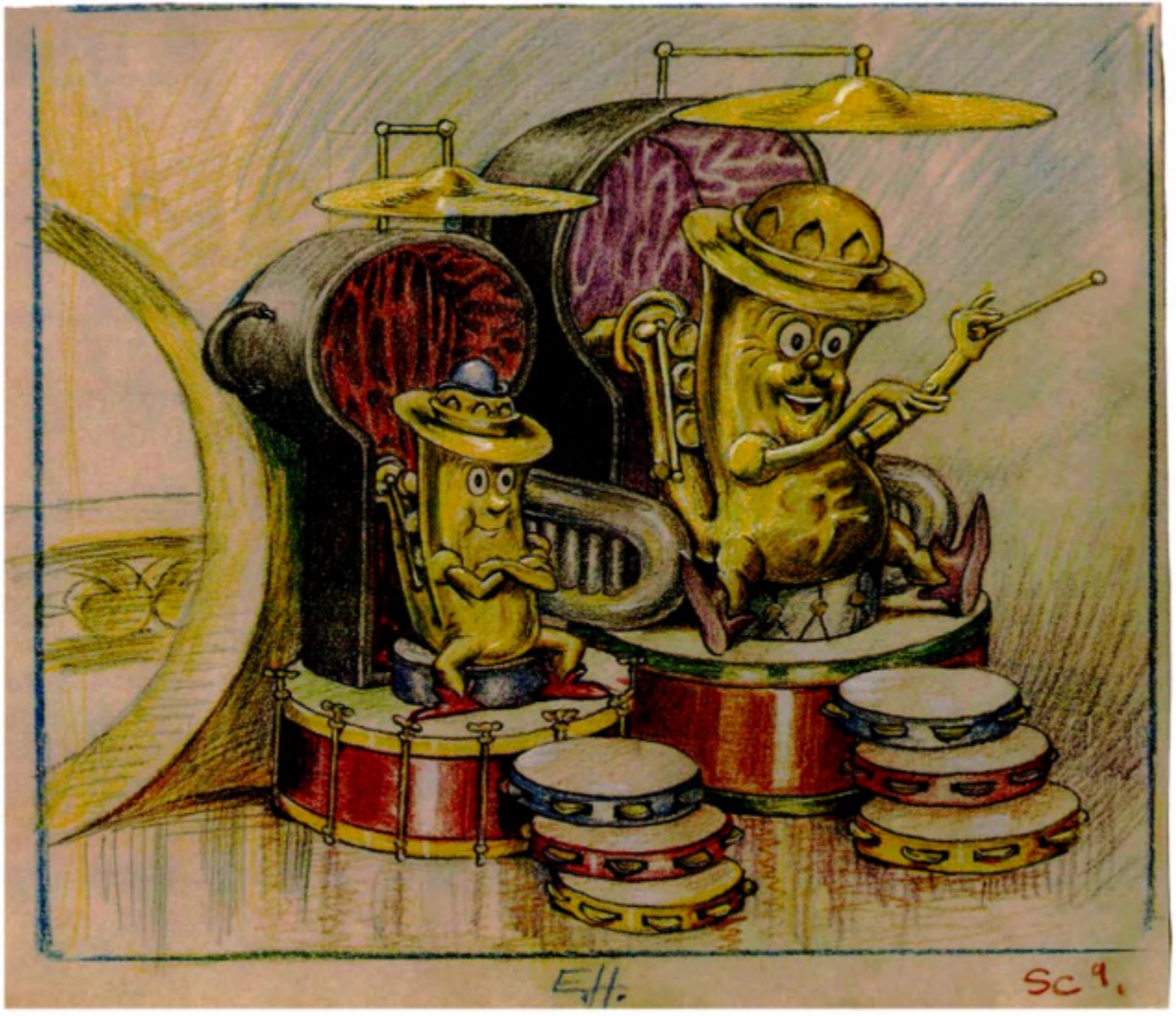

MUSIC LAND 1935

Suggestion for color only

SC I

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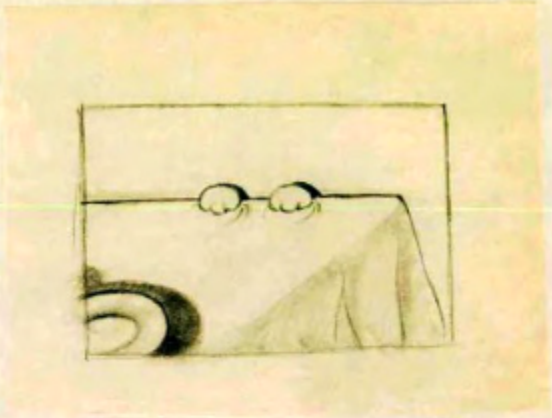
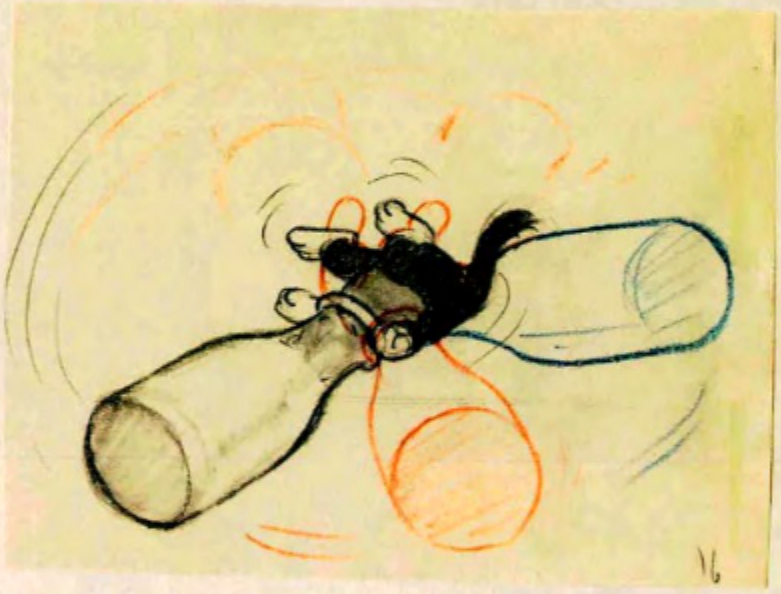
THREE ORPHAN KITTENS 1935



Sc. 14

16

Sc. 14



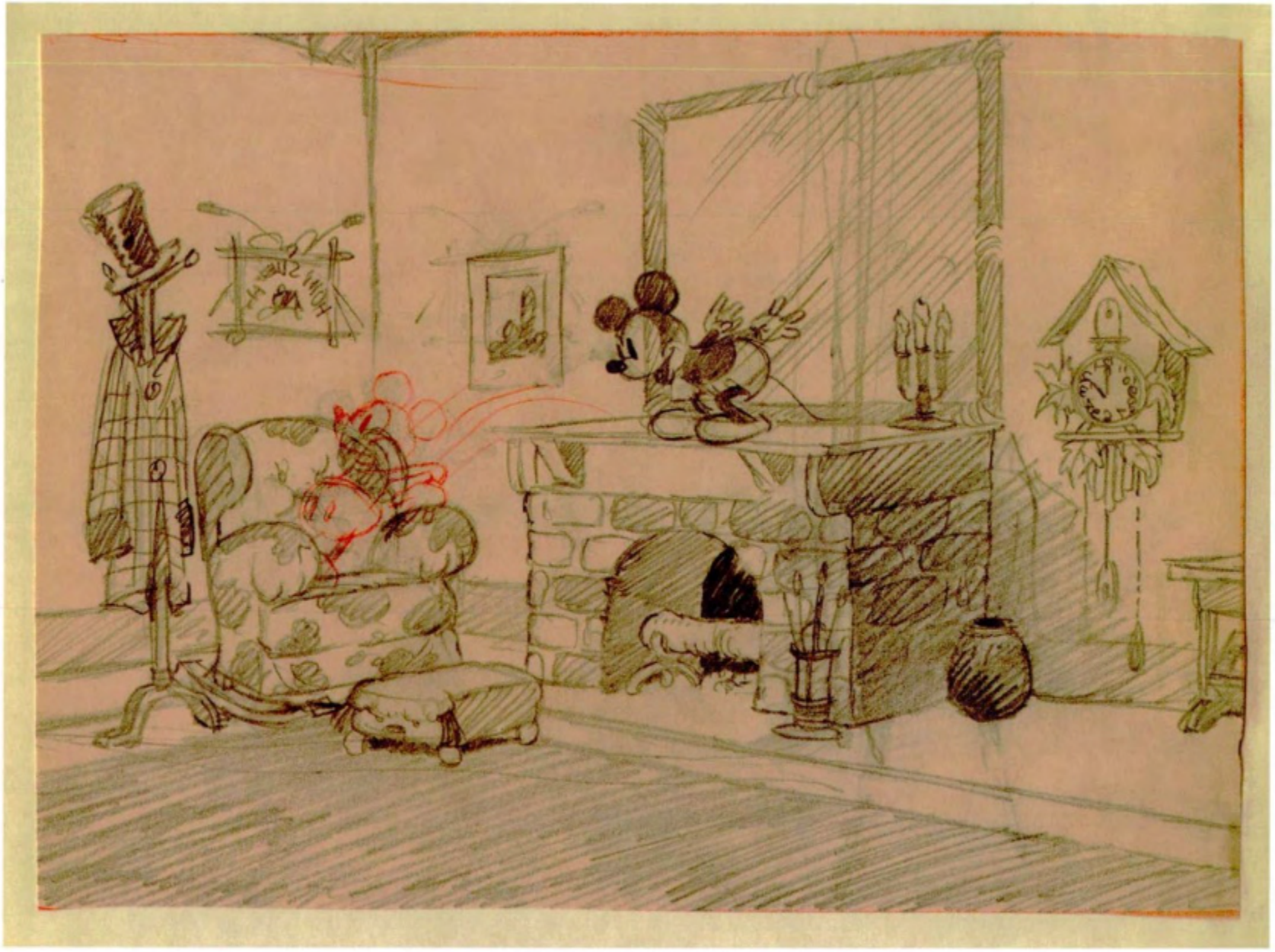
16

Sc. 15

Sc. 16

1

THRU THE MIRROR 1936



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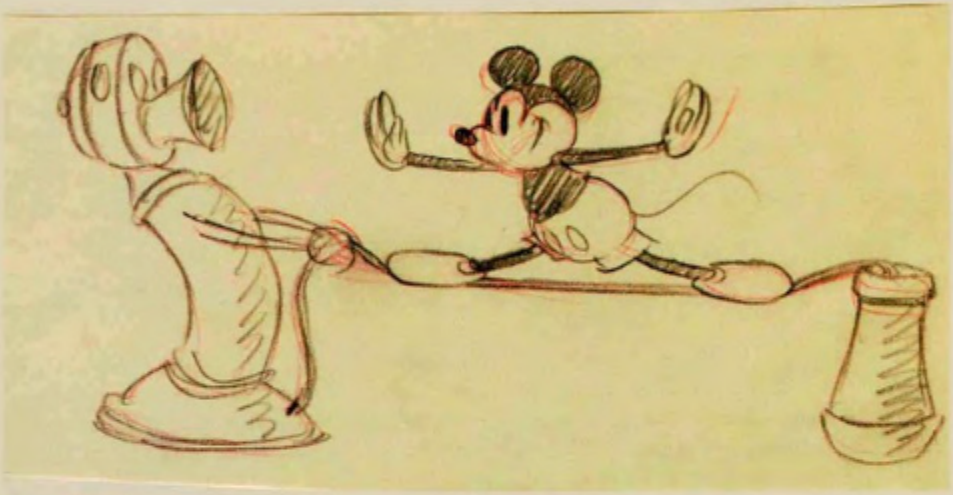

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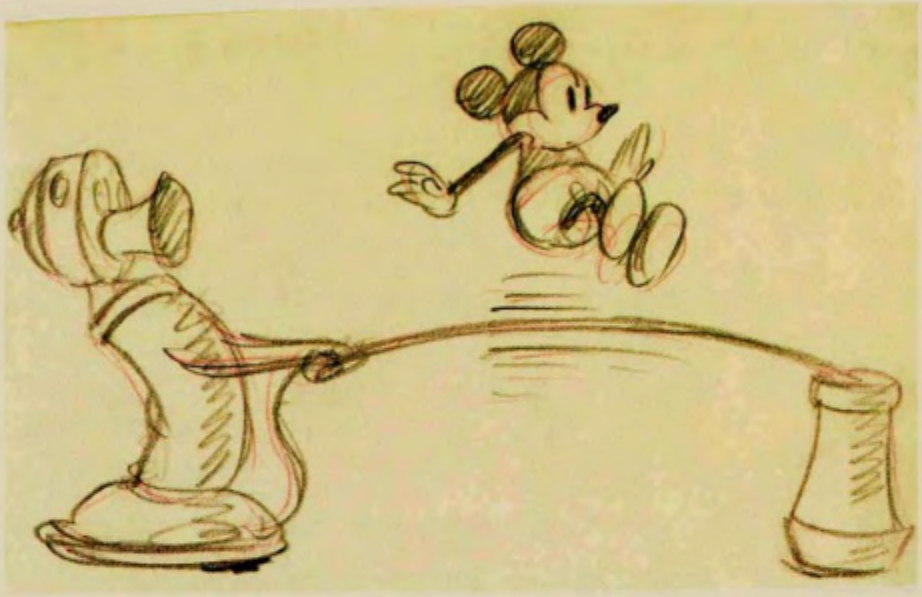

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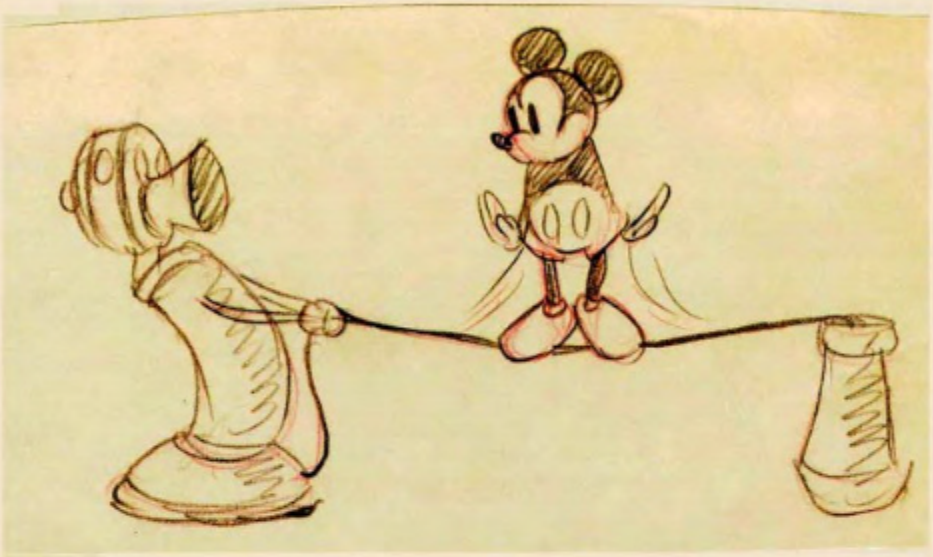

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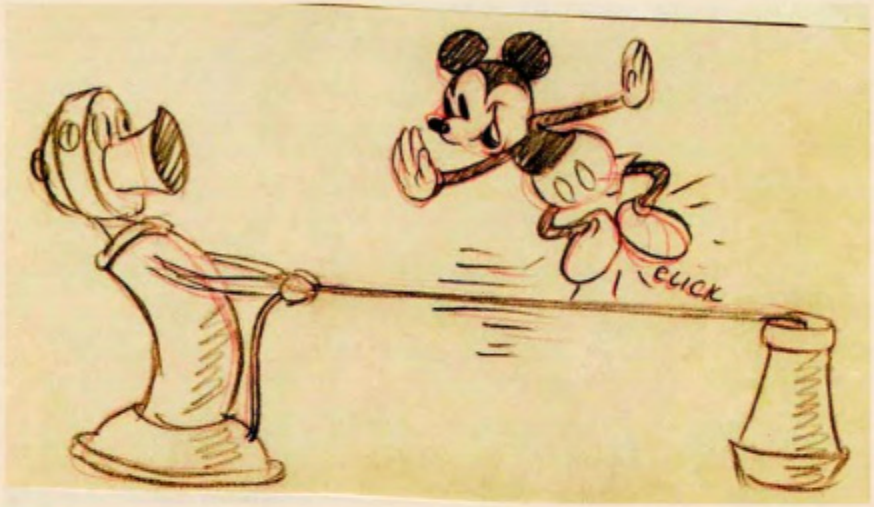

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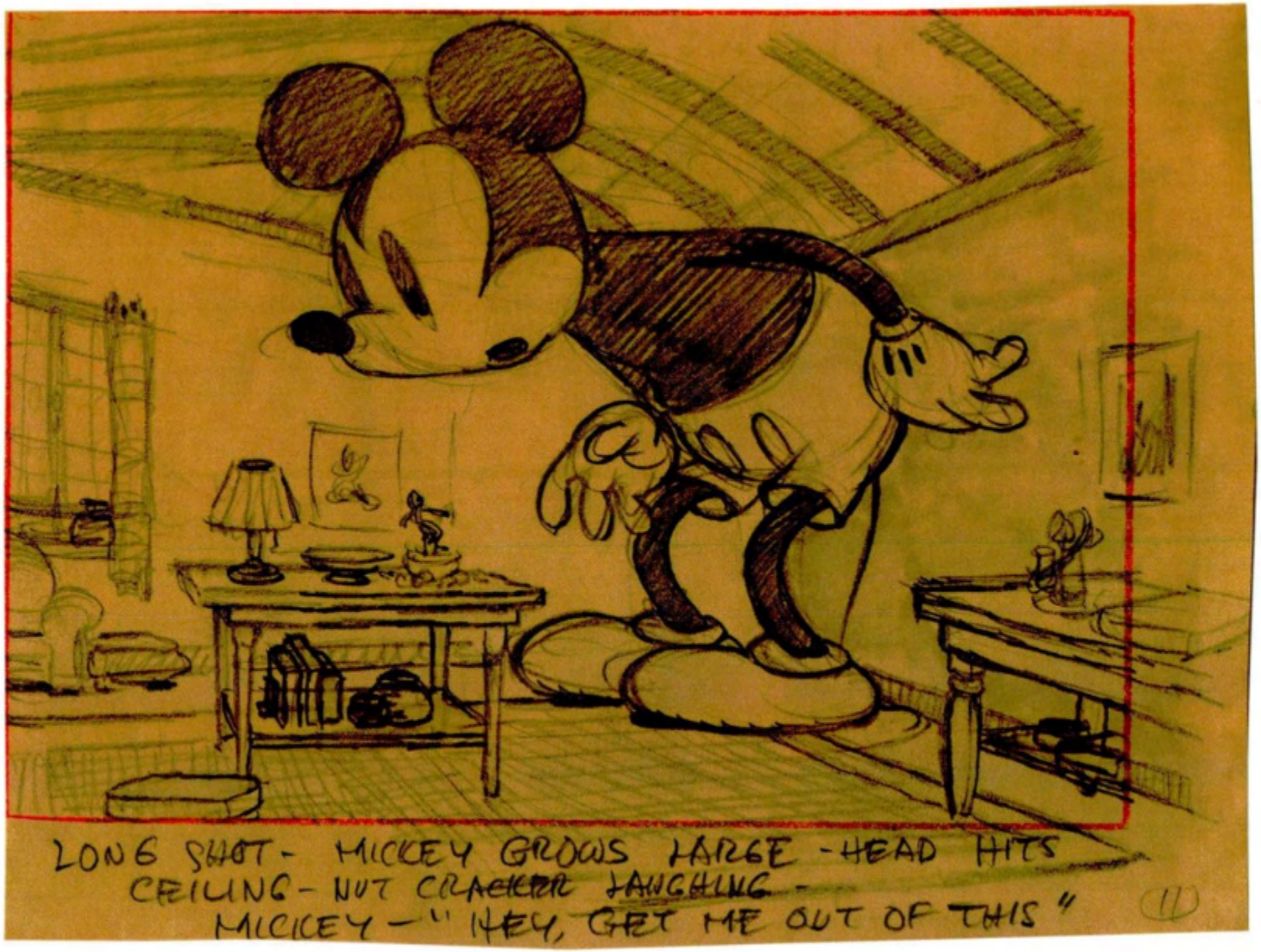
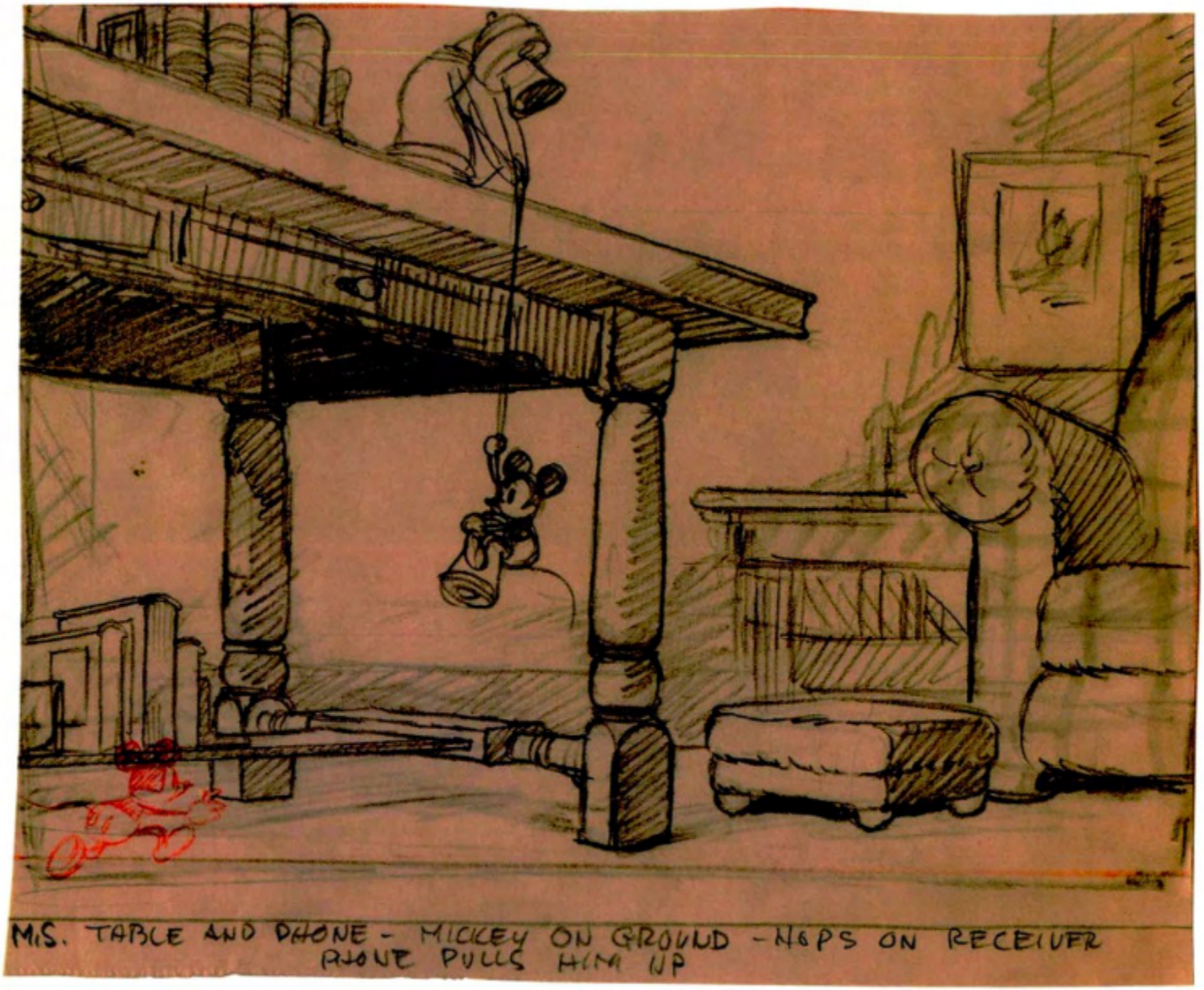

LONG SHOT - MICKEY GROWS LARGE - HEAD HITS
CEILING - NUT CRACKER LAUGHING -
MICKEY - " HEY, GET ME OUT OF THIS "
(11)

3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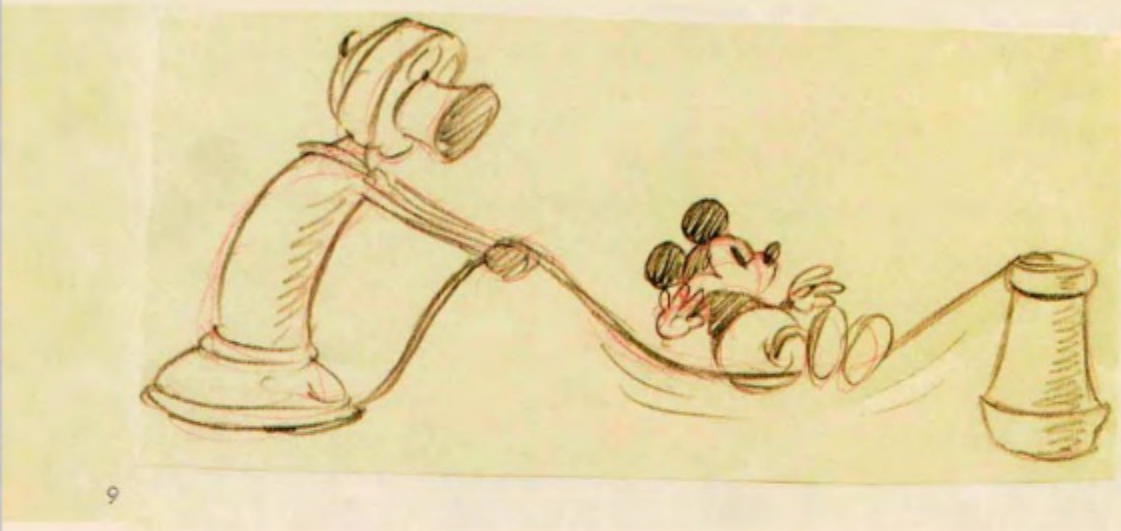
M.S. TABLE AND PHONE - MICKEY ON GROUND - HOPS ON RECEIVER
PHONE PULLS HIM UP

11



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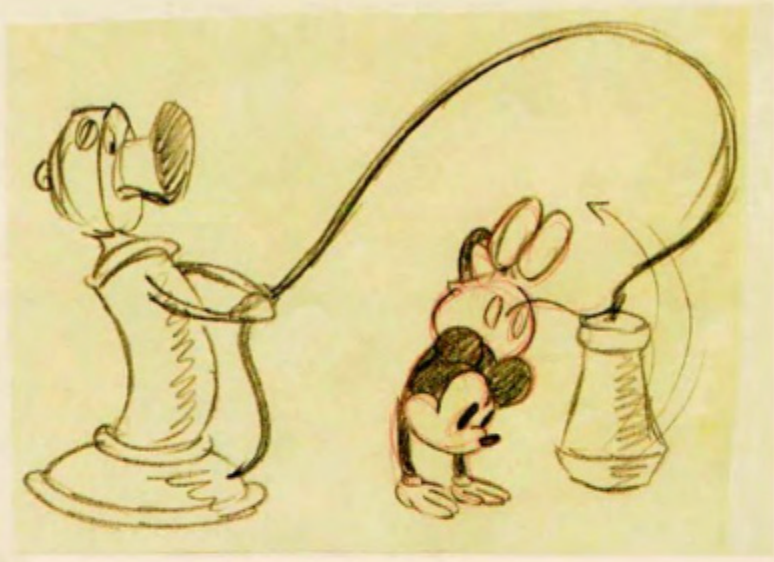

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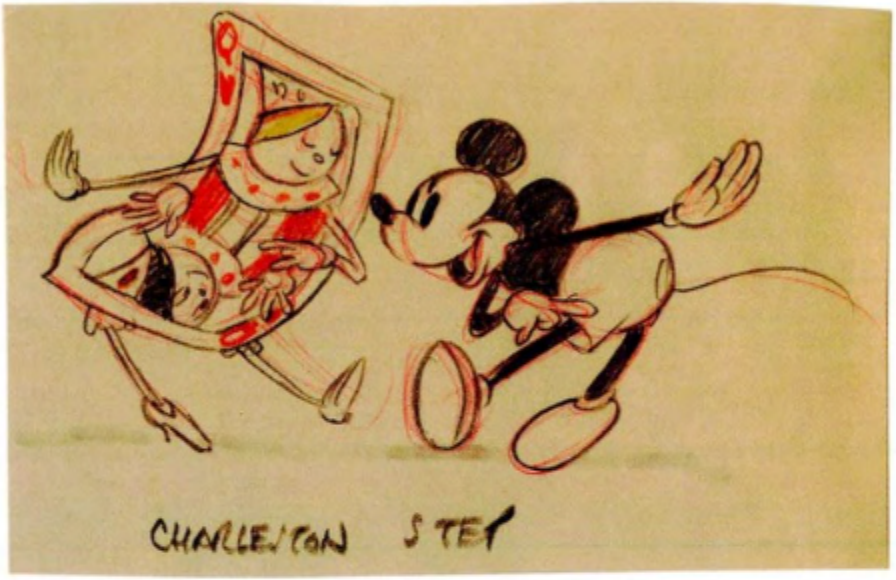

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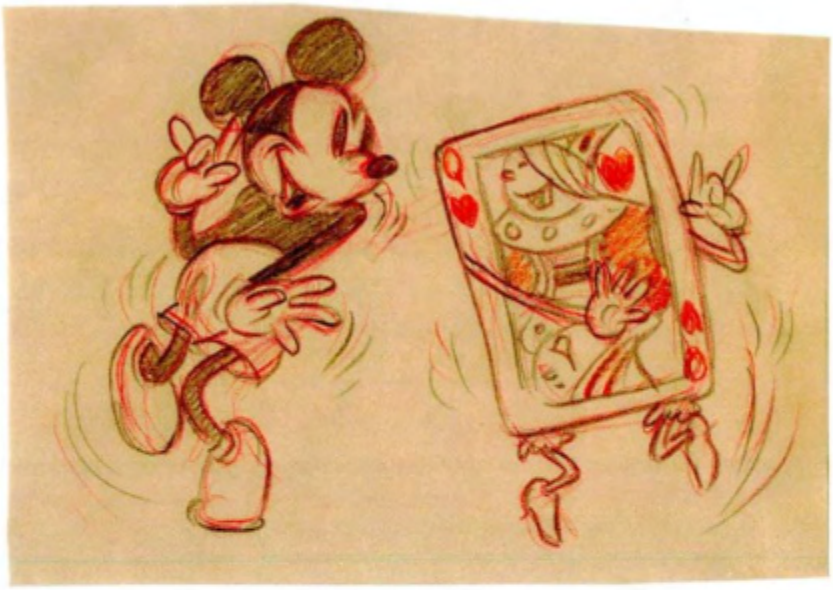

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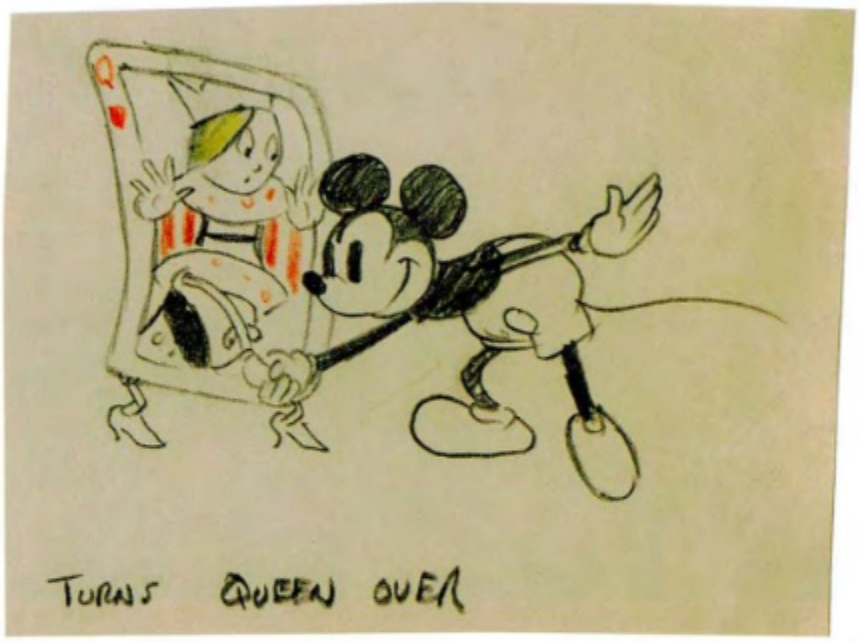

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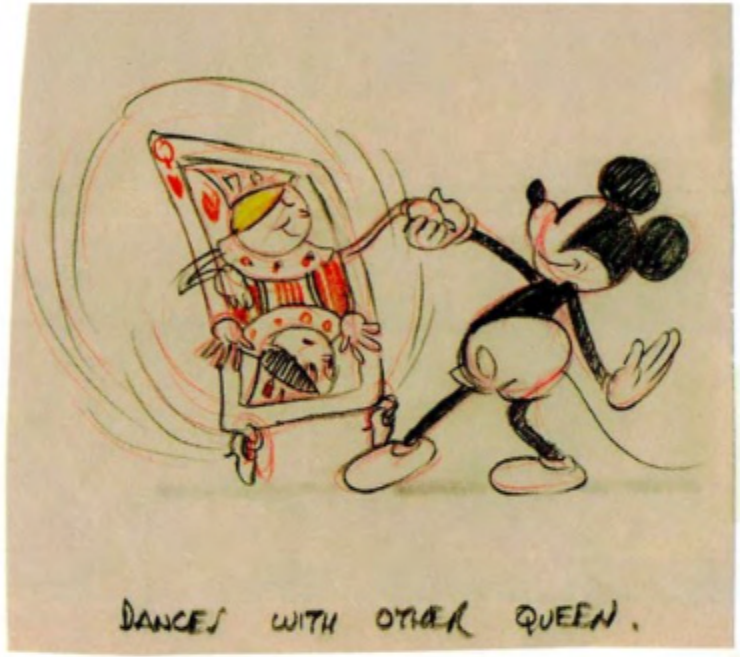

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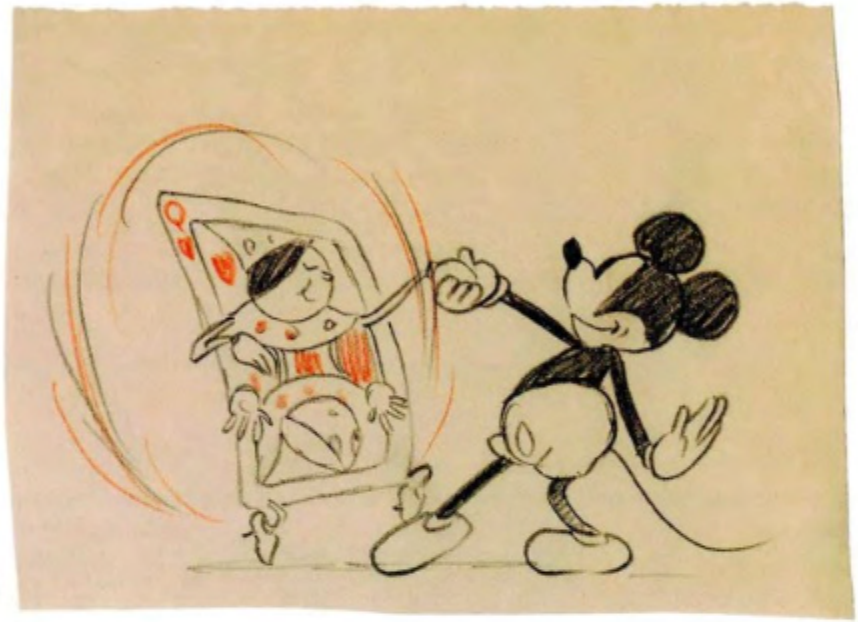

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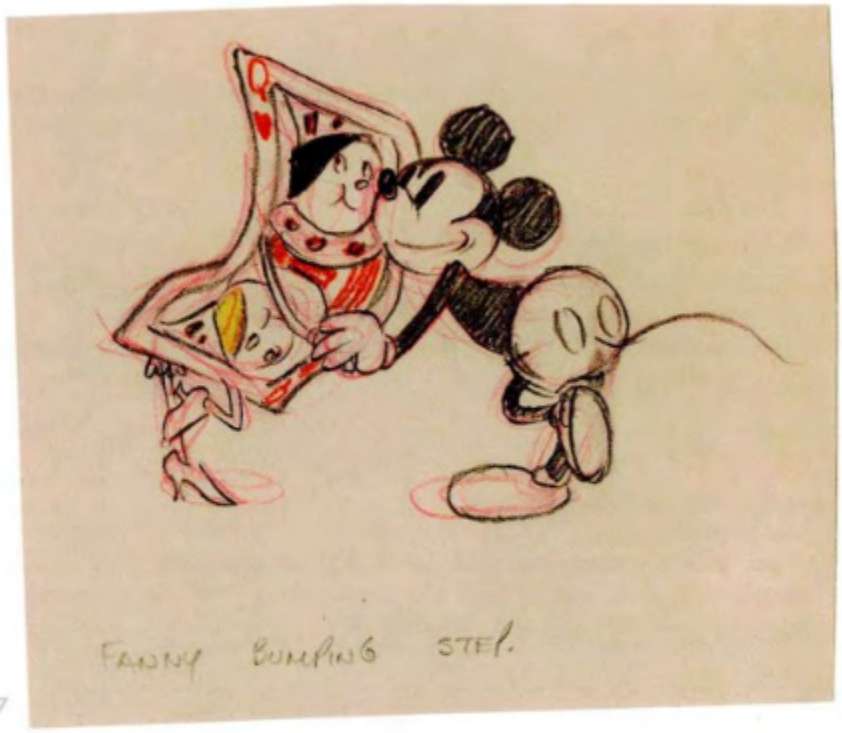

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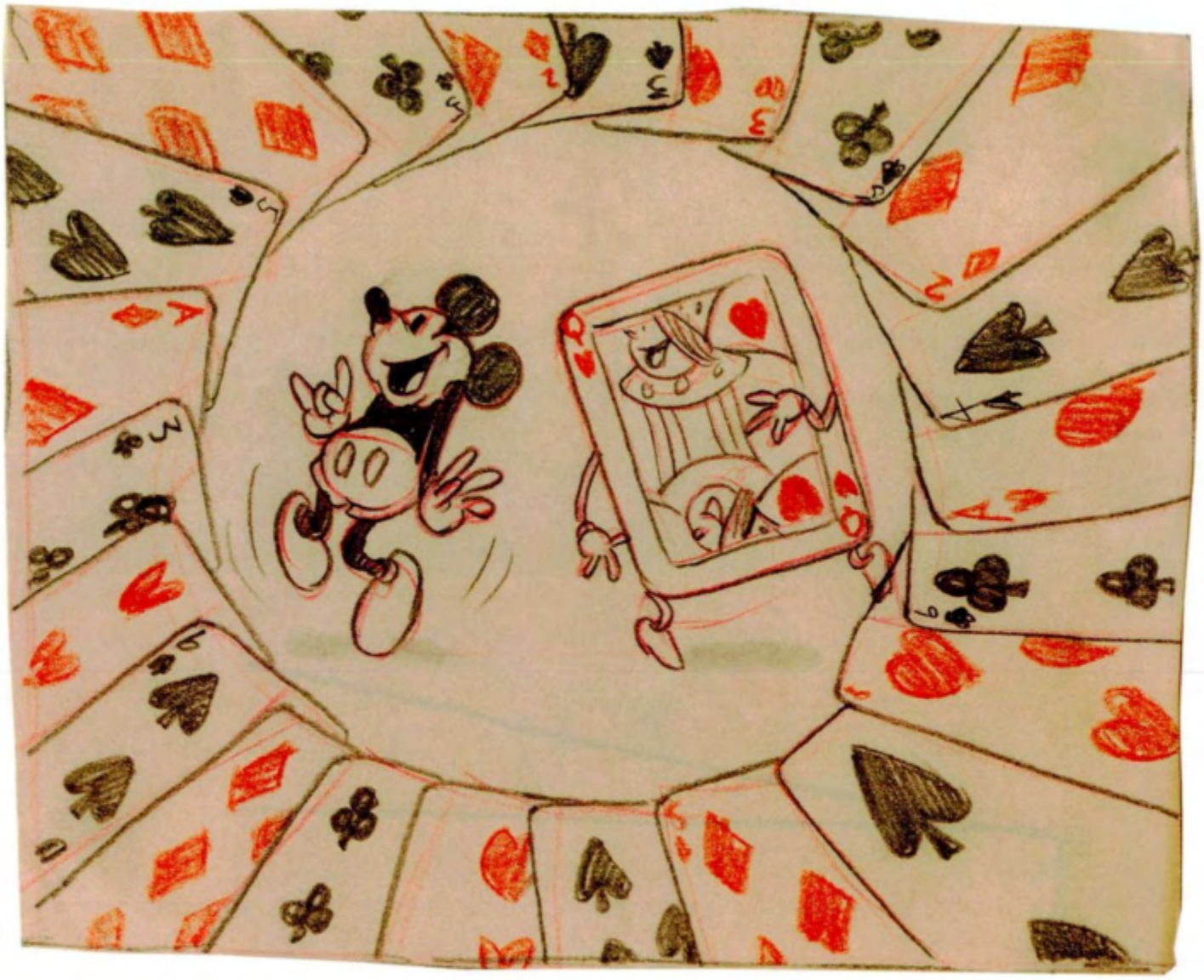

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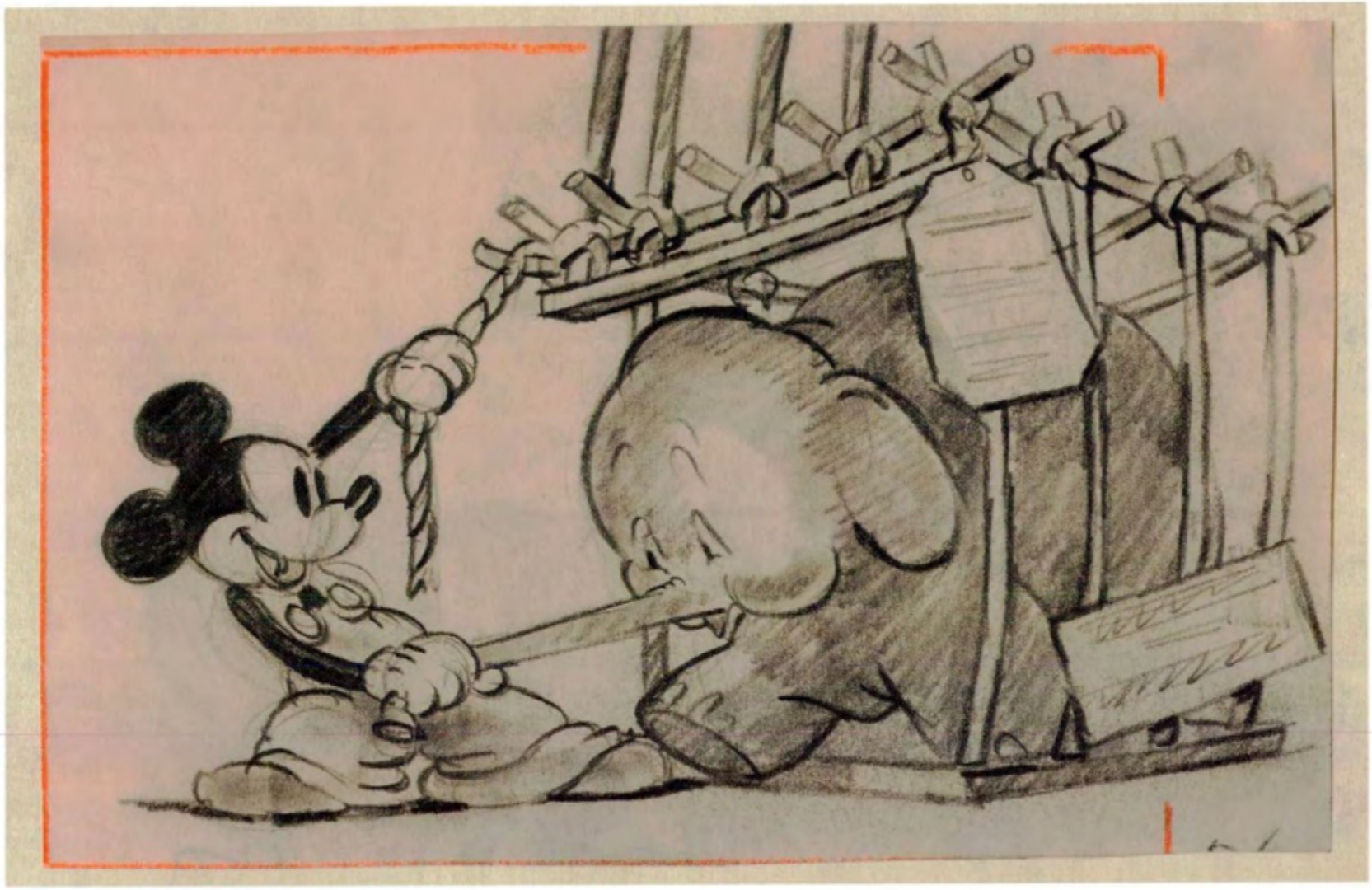
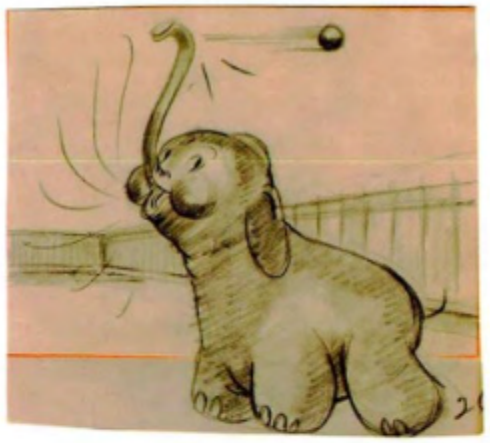


1

MICKEY'S ELEPHANT 1936



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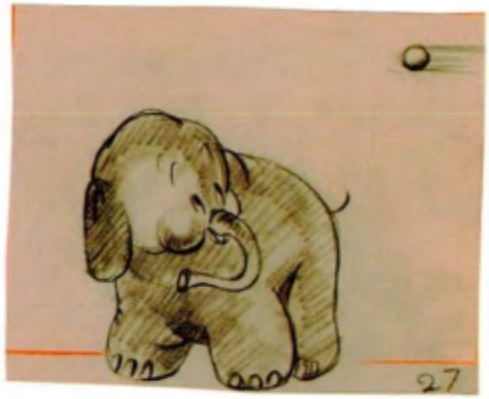

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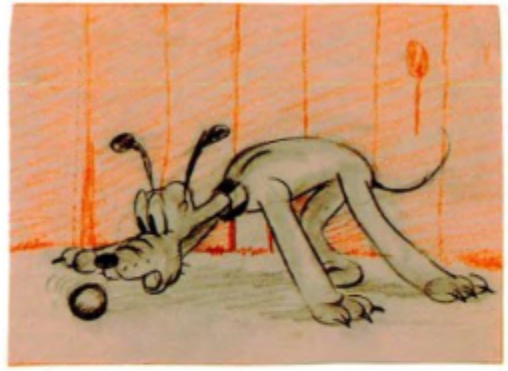

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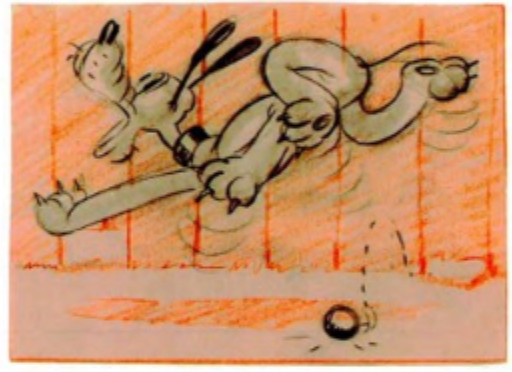

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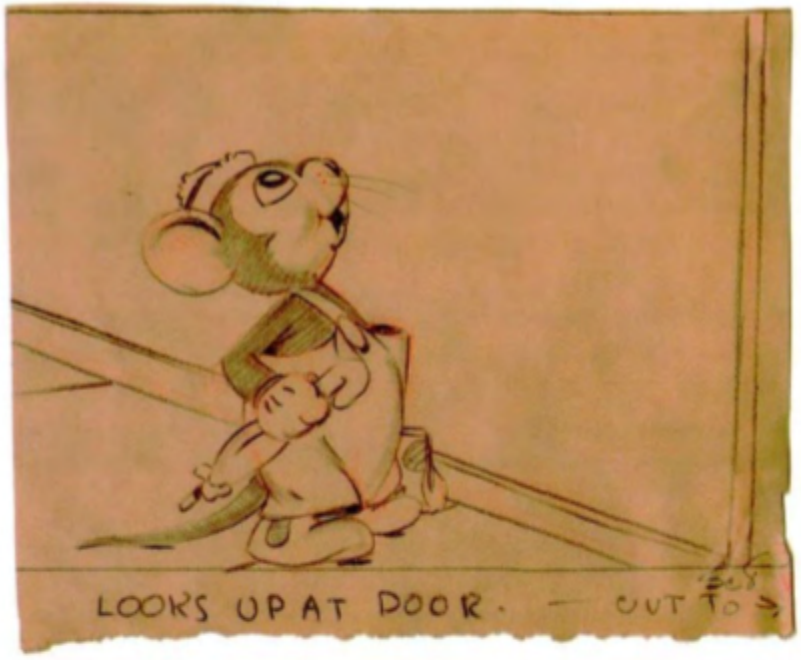

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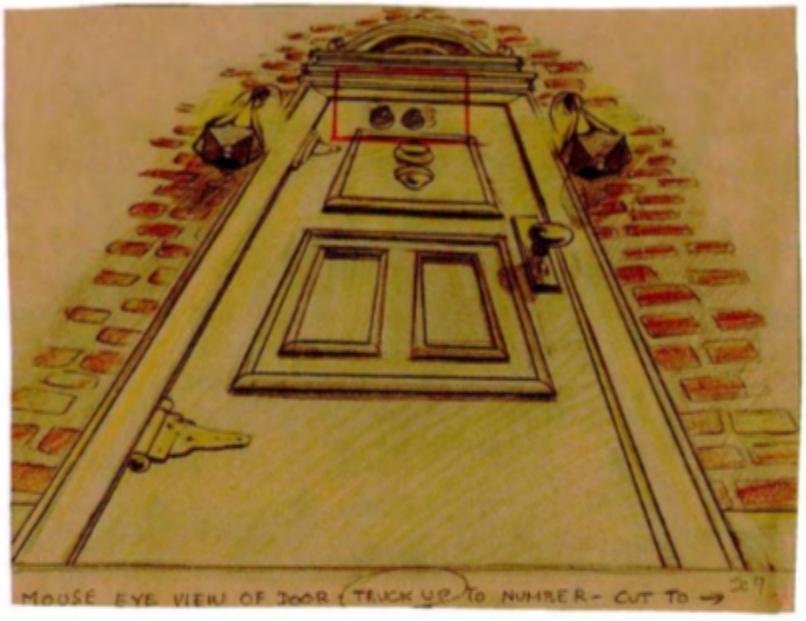

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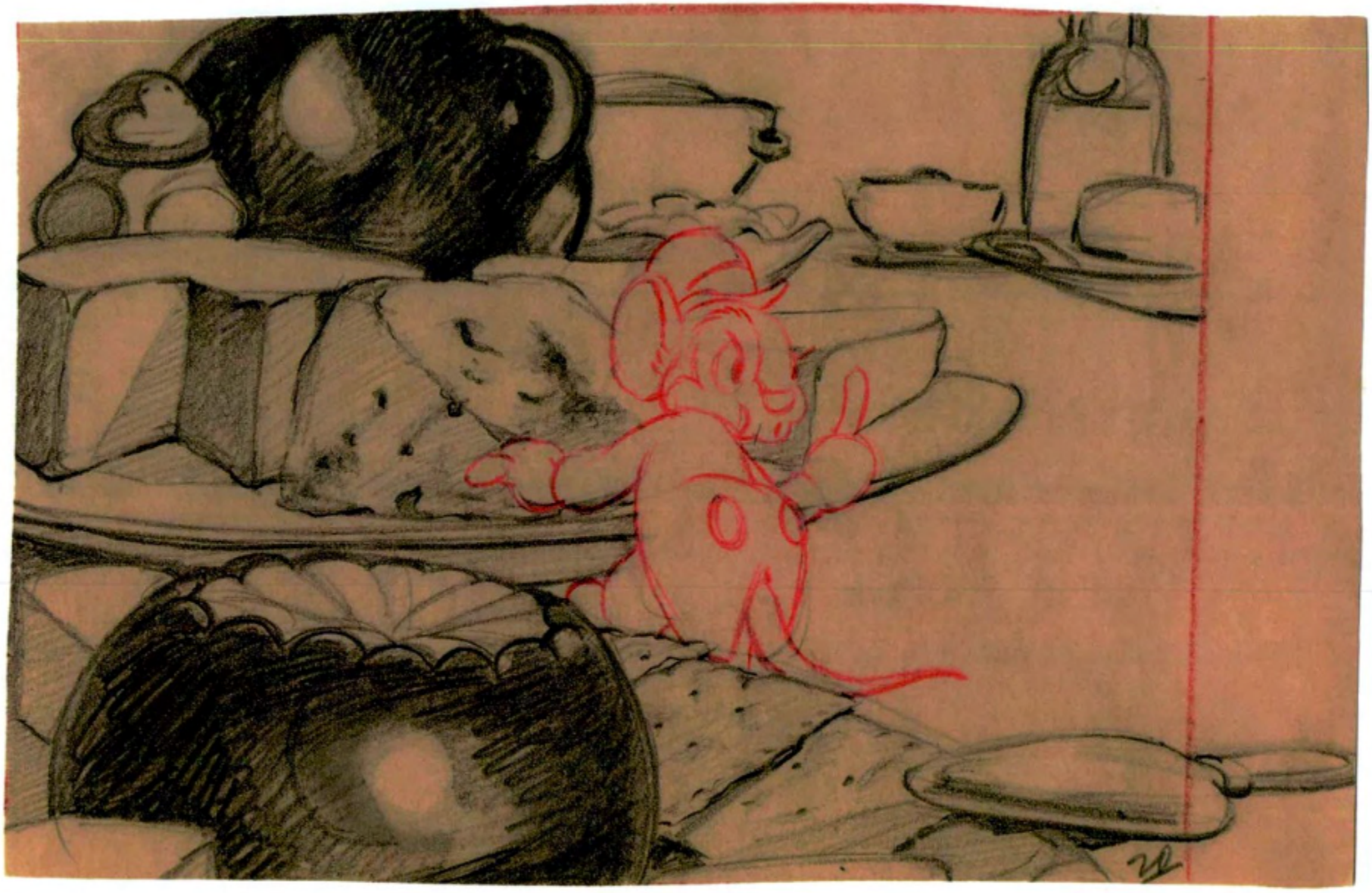
THE COUNTRY COUSIN 1936



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WOODLAND CAFE 1937

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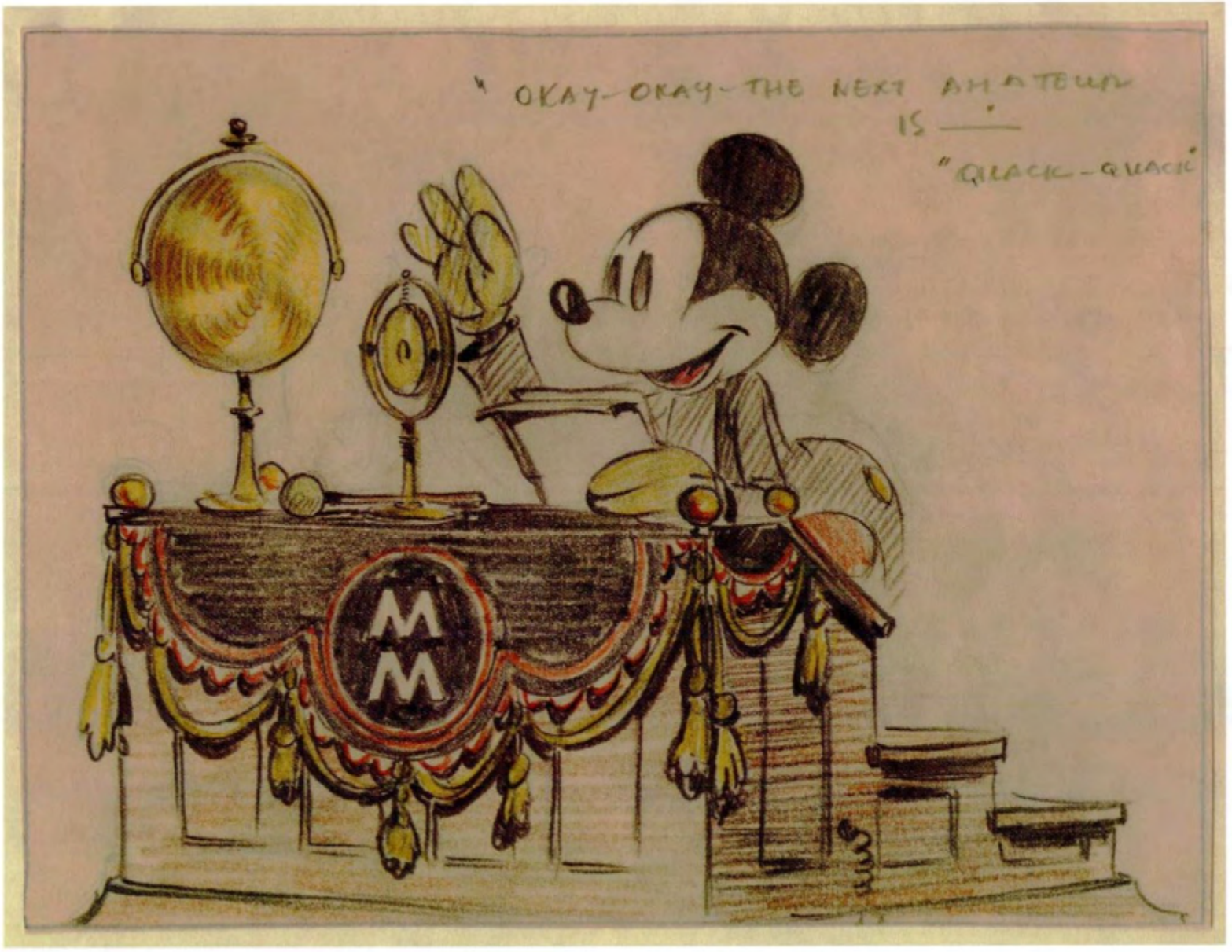

1

MICKEY'S AMATEURS 1937

2

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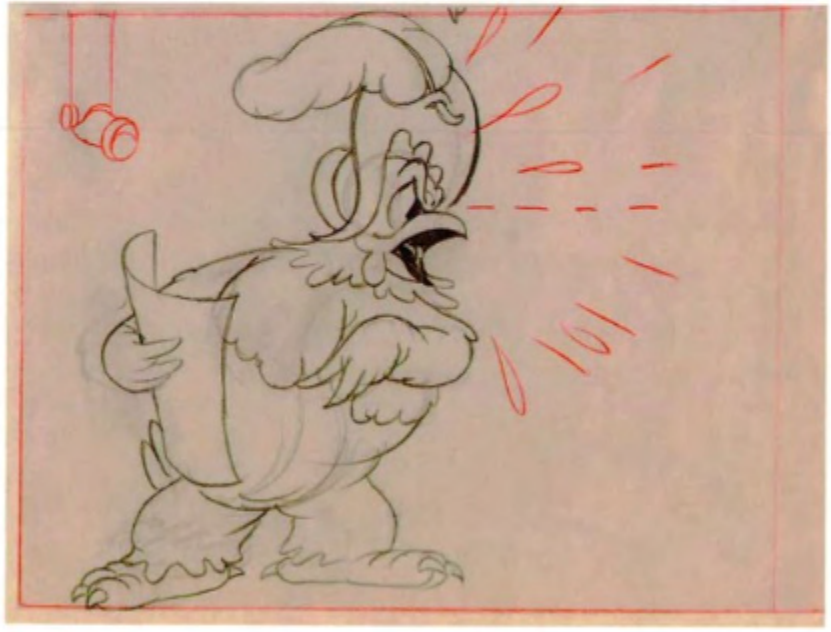

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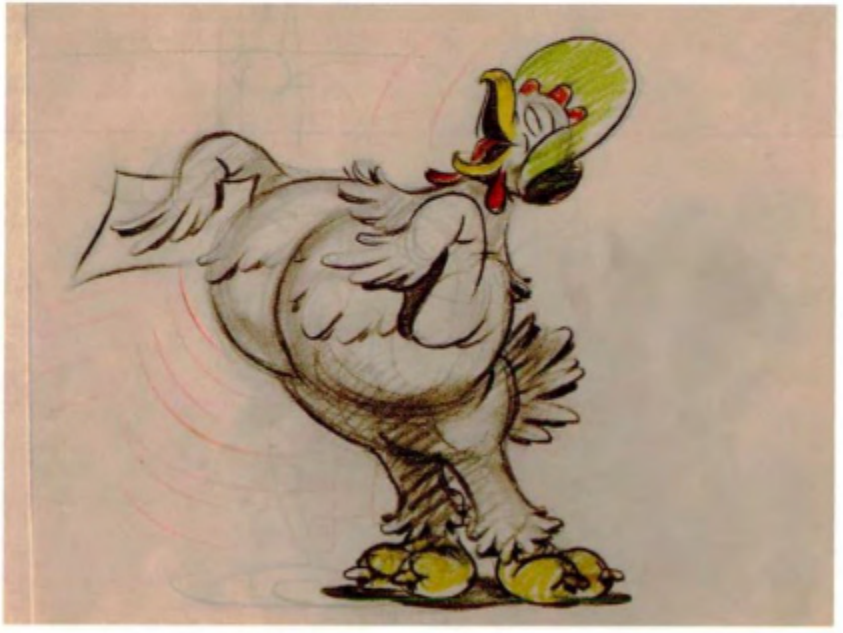

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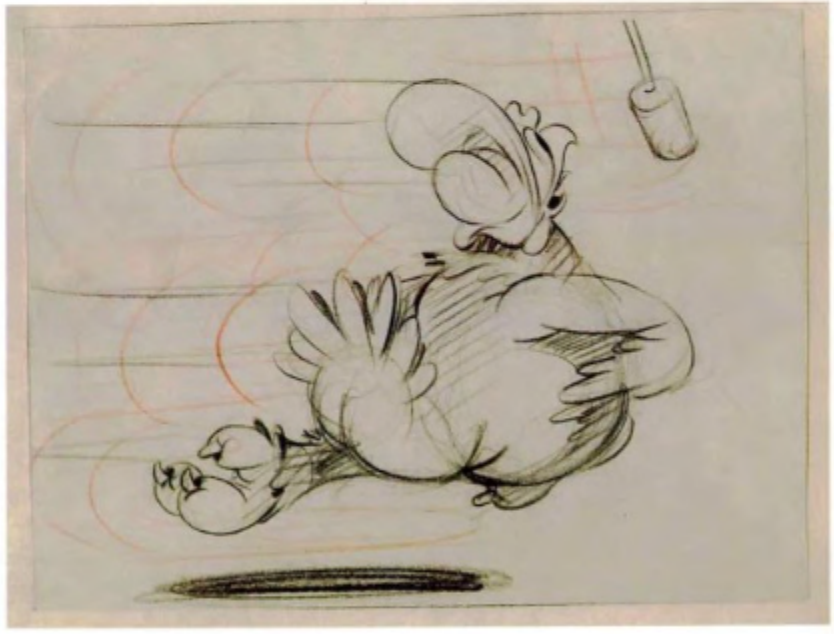

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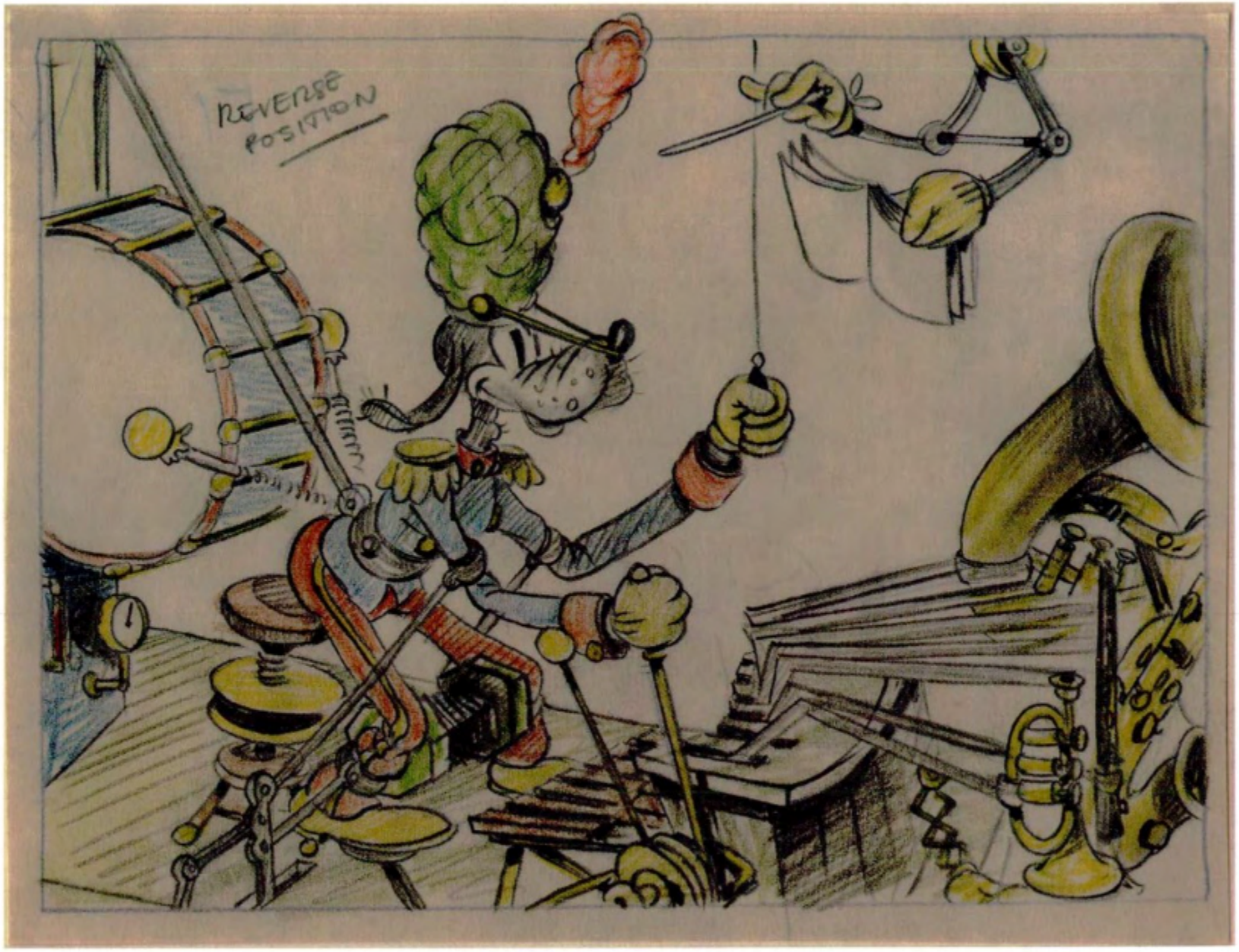

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1

THE OLD MILL 1937

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MLS: PAN OF ANIMALS AND S.W. leading into opening

1

SNOW WHITE AND THE SEVEN DWARFS 1937

2

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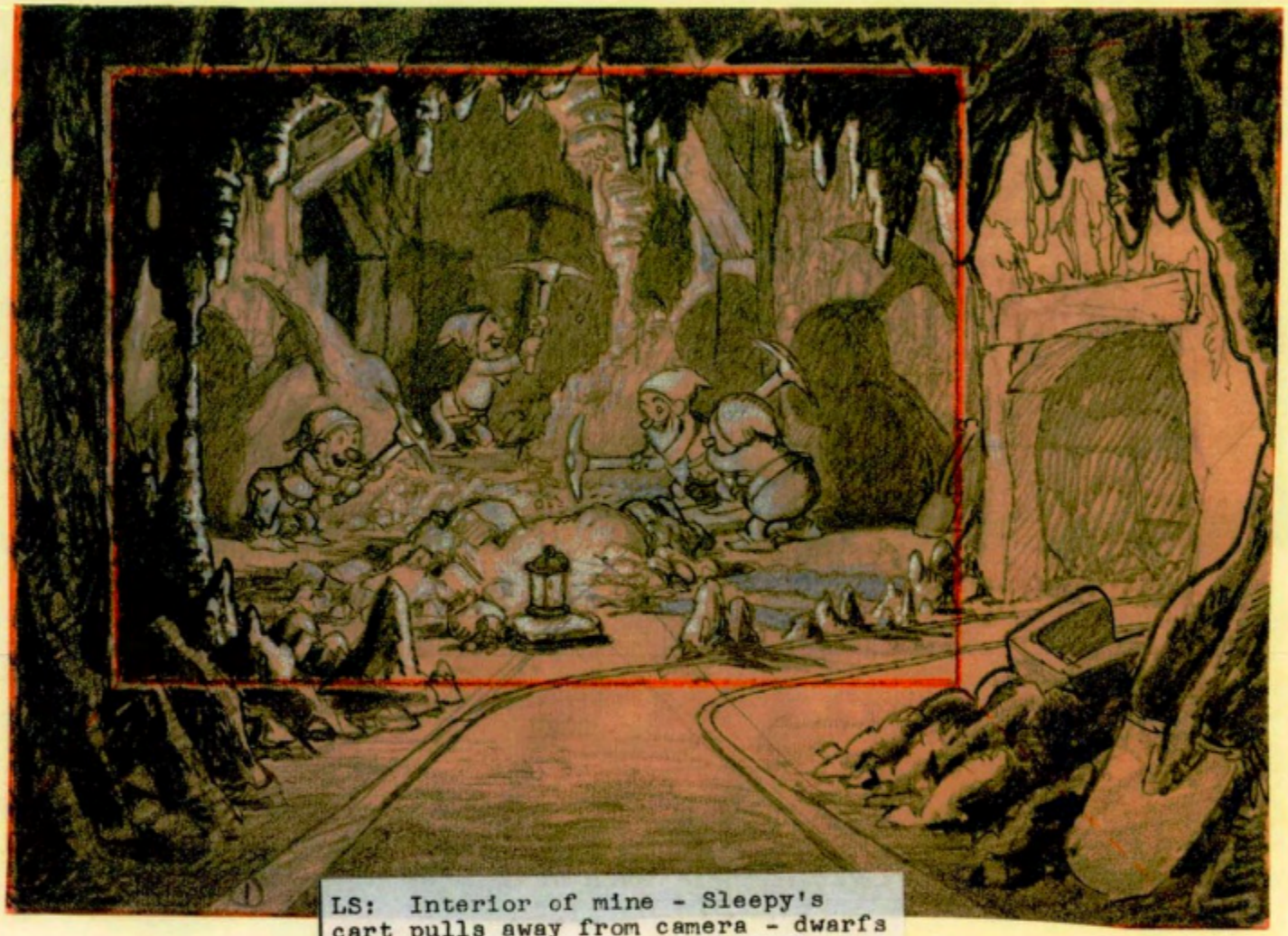
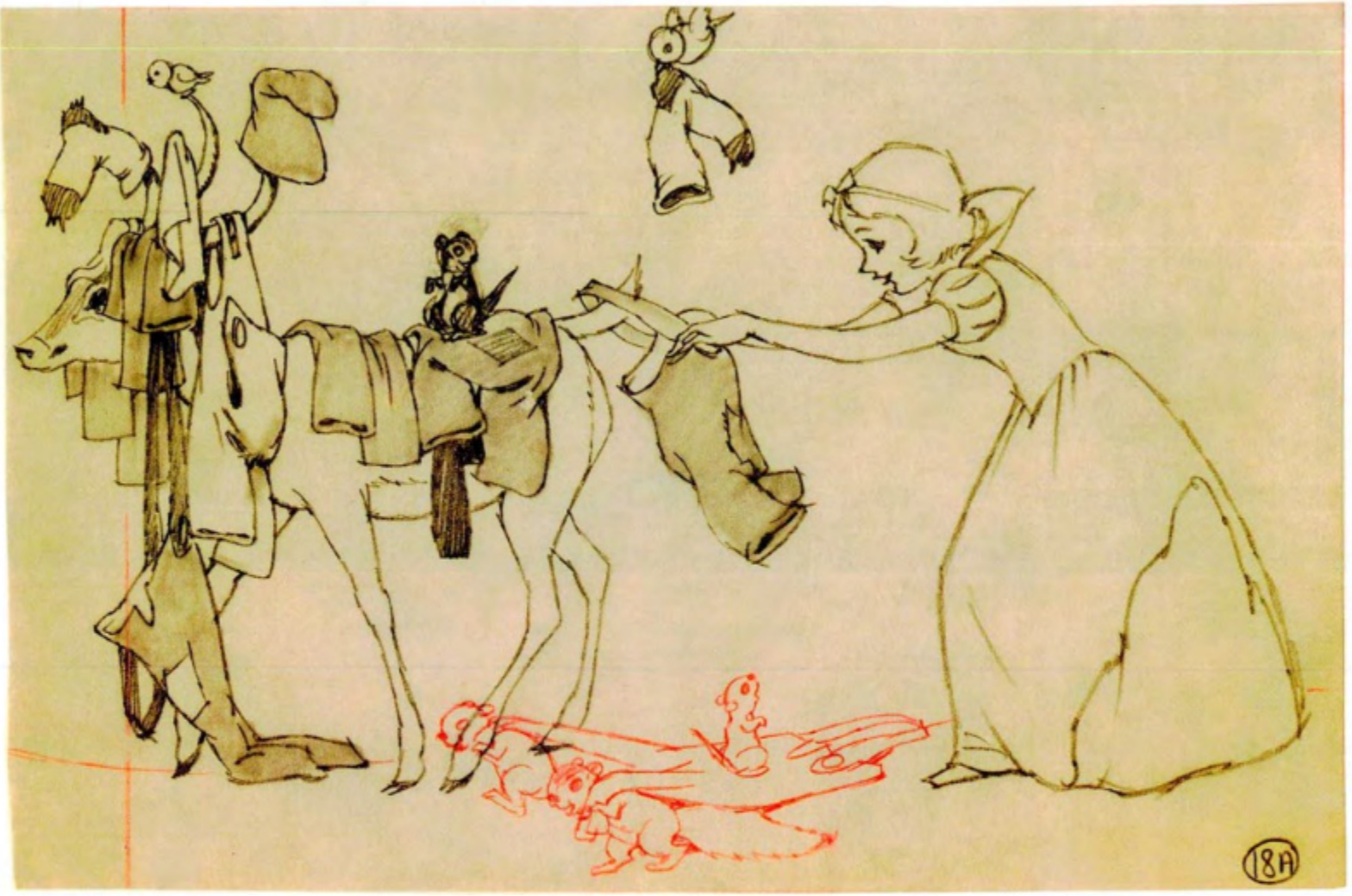


LS: Interior of mine - Sleepy's cart pulls away from camera - dwarfs digging - start song "WE DIG DIG DIG DIG DIG DIG DIG IN OUR MINE THE WHOLE DAY THRU - TO DIG DIG DIG DIG DIG DIG DIG IS WHAT WE LIKE TO DO--"

MS: S.W. SINGING AND PICKING UP
CLOTHES - puts them on deer's antlers.

3



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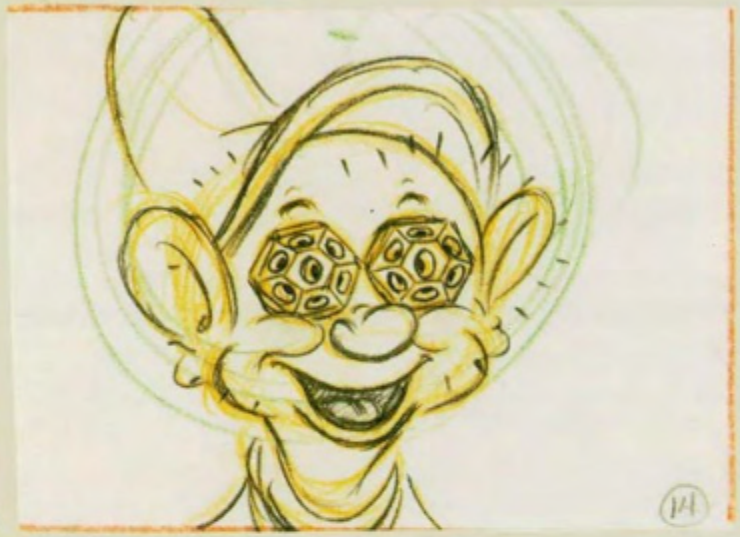

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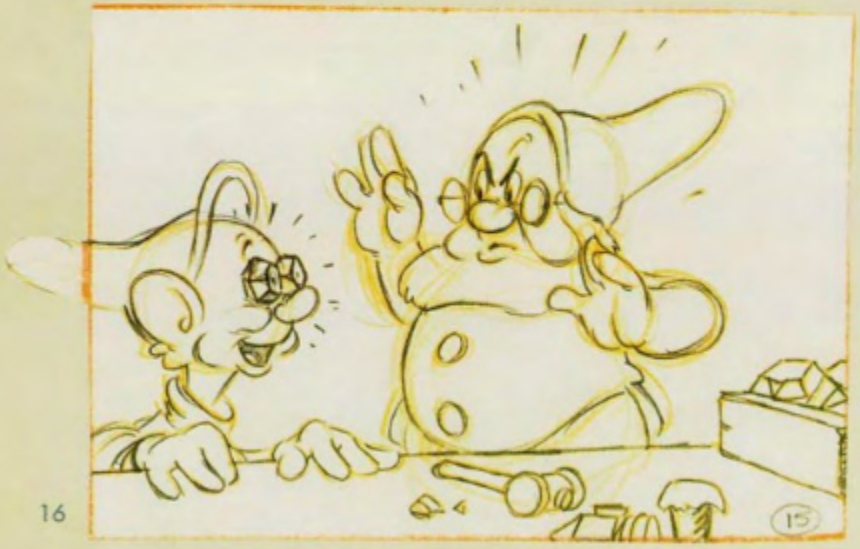

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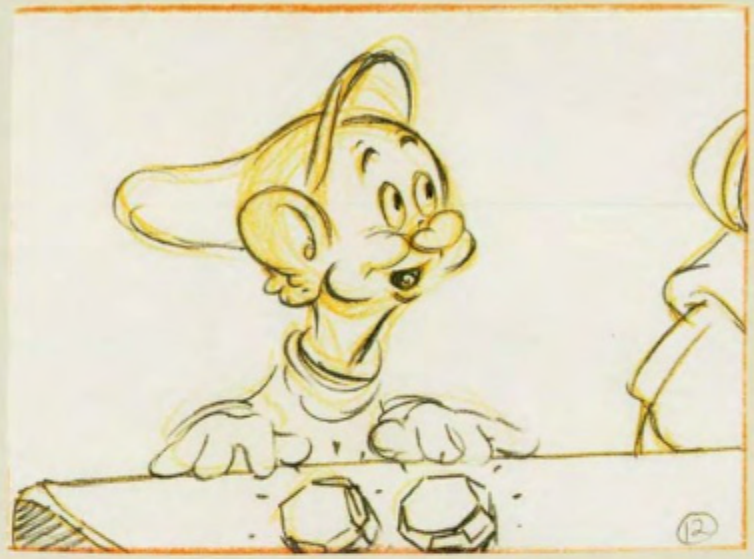

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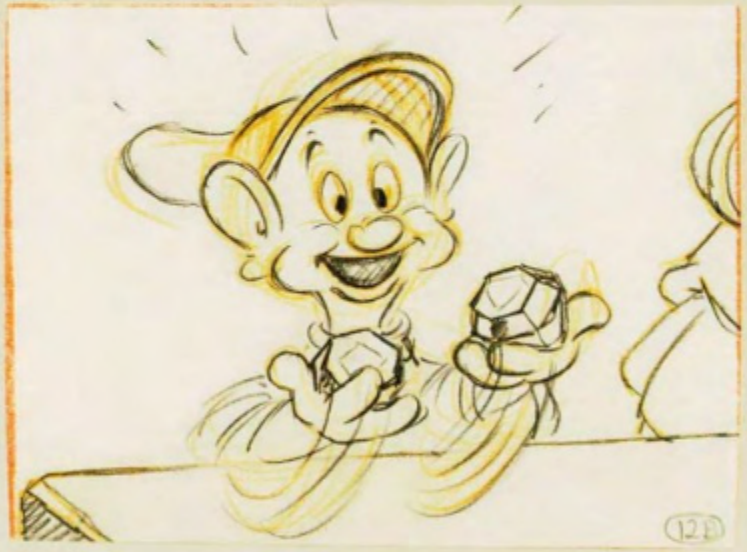

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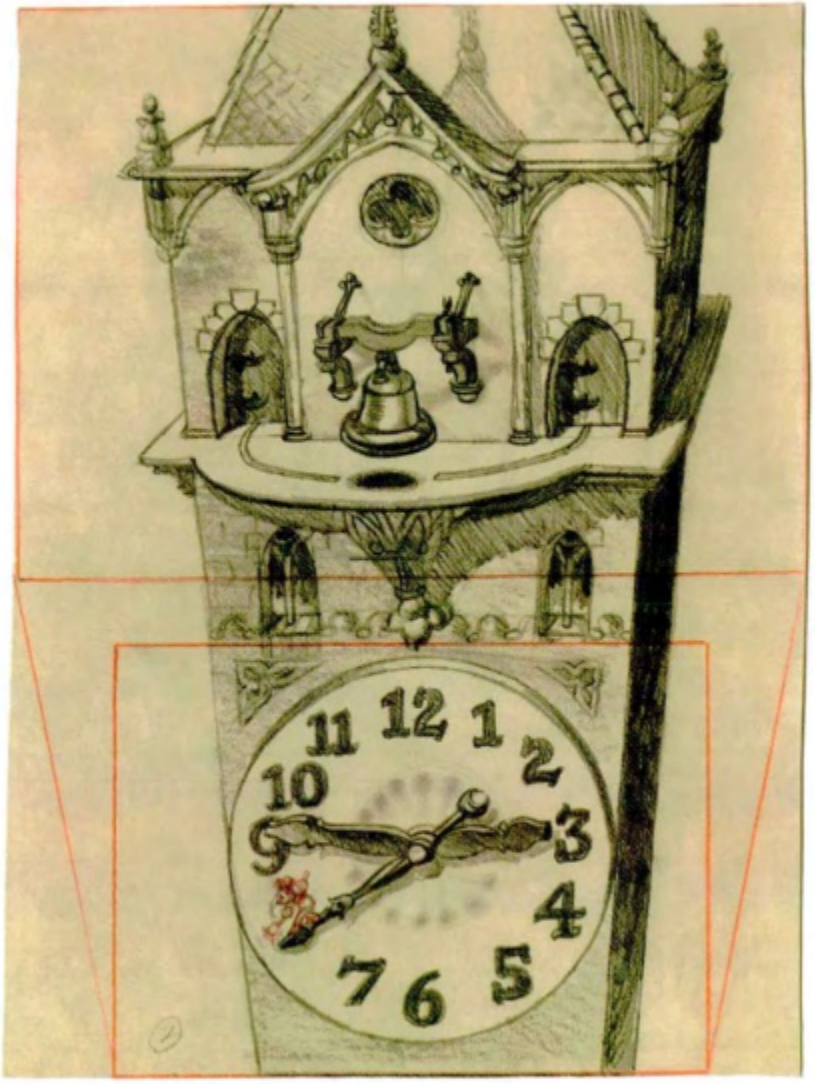
19

MCU: S.W. enters through door - runs to f.g. - Dial: "OH, WHAT ADORABLE LITTLE BEDS."

20

CU: S.W. standing by bed - yawns - Dial: "I'M A LITTLE SLEEPY MYSELF." Stretches and flops on bed - goes to sleep.



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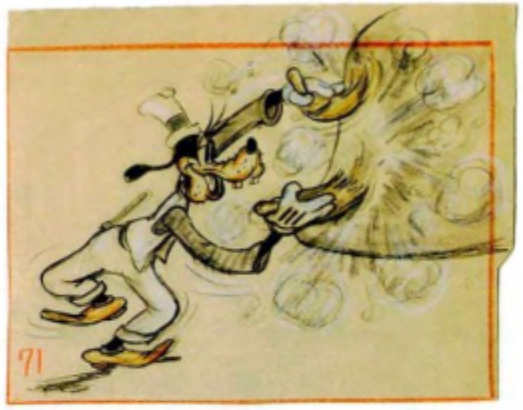
CLOCK CLEANERS 1937



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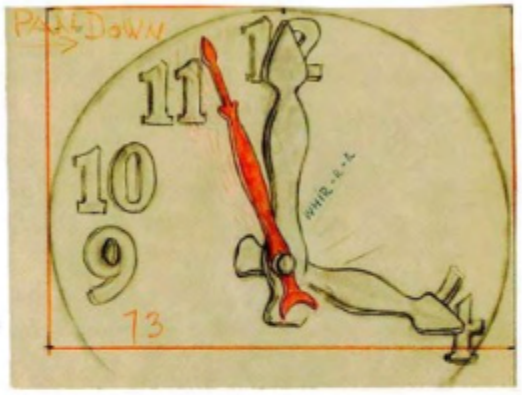

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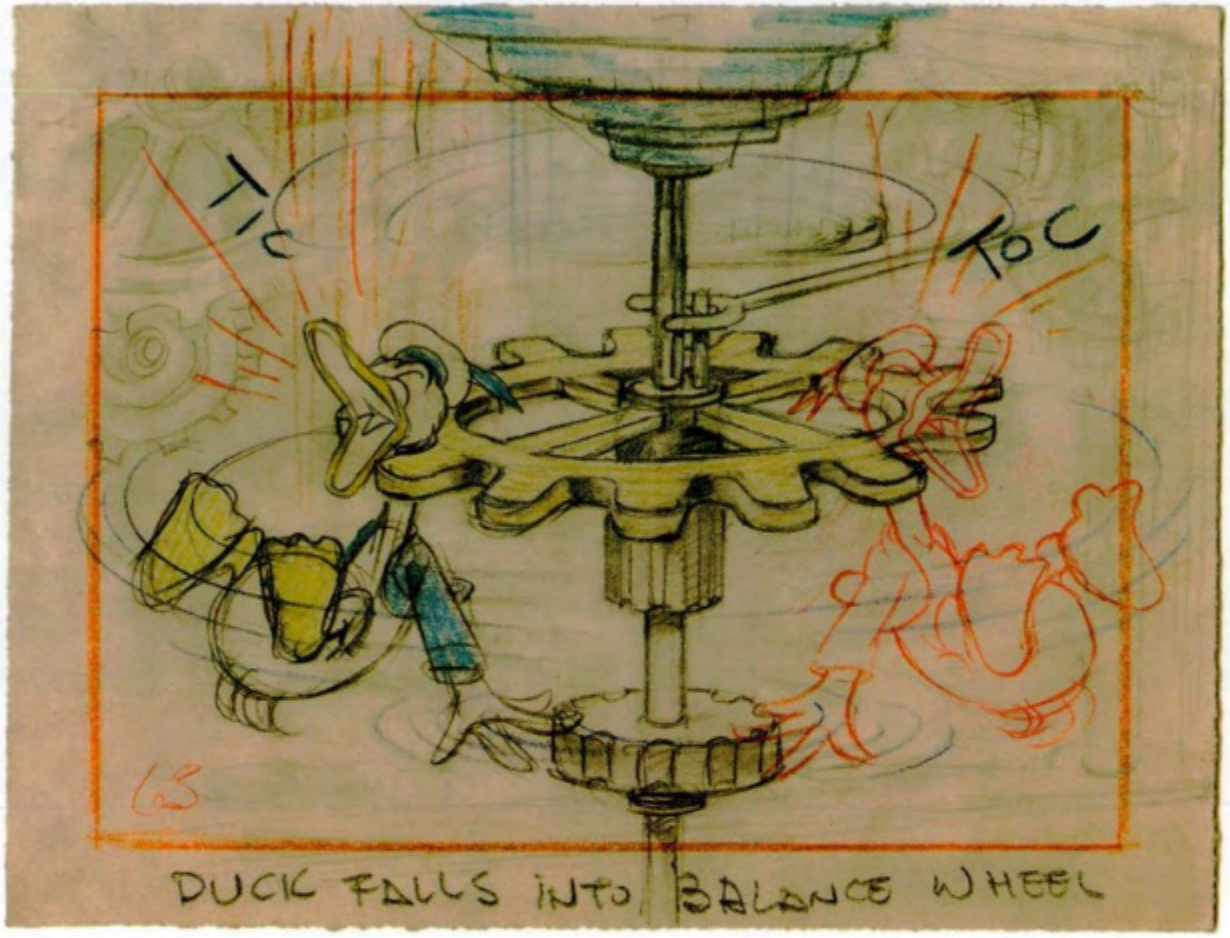


9

10

WYNKEN, BLYNKEN, AND NOD 1938

Sc
61

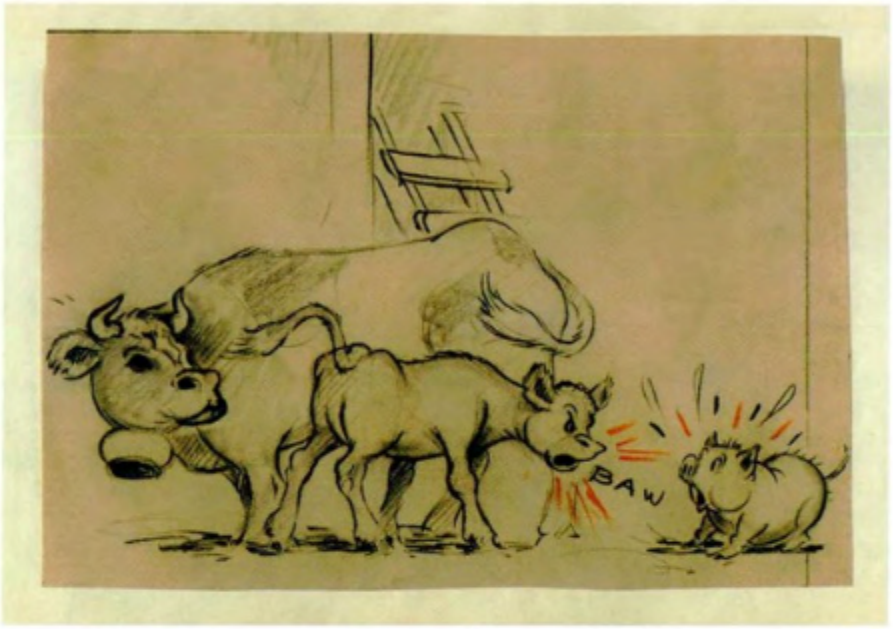
1

FARMYARD SYMPHONY 1938

SCENE 1

3

4



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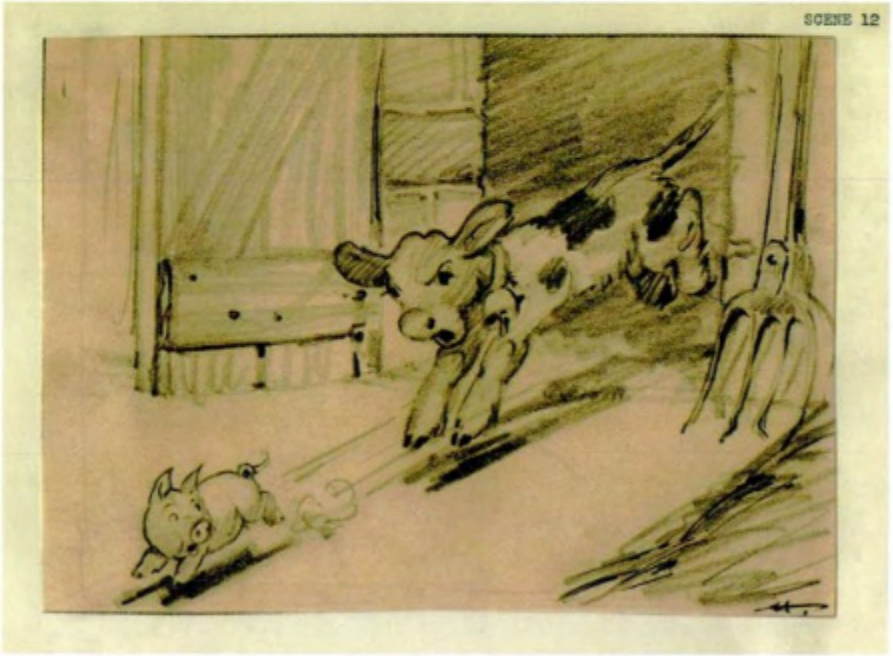
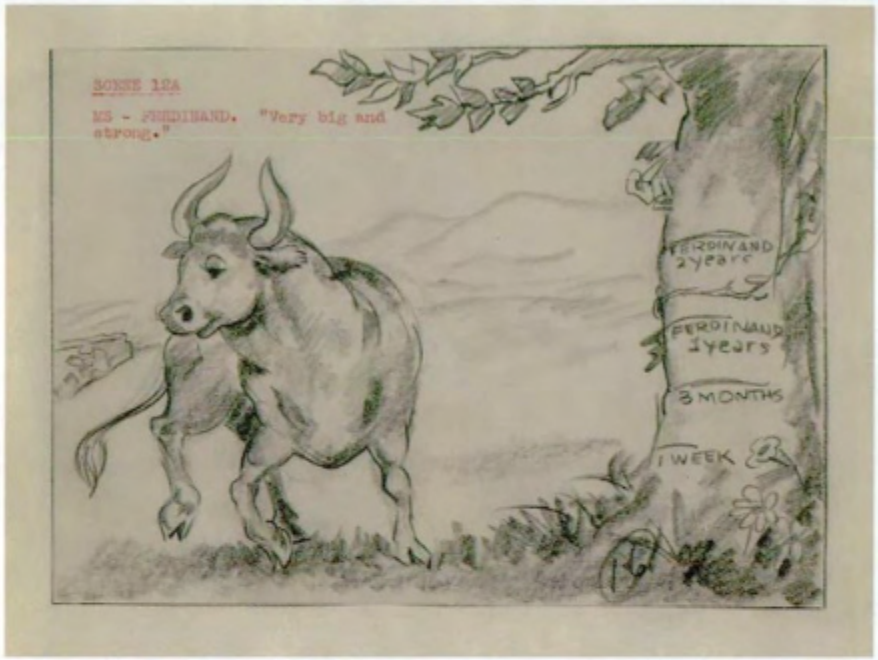


6

FERDINAND THE BULL 1938

SCENE 5
MCU - Ferdinand starts toward cork tree offstage.

2


SCENE 12A
MS - FERDINAND. "Very big and strong."
FERDINAND 2 years
FERDINAND 1 years
3 MONTHS
1 WEEK

3

SCENE 22
CU - Bumble bee.
28

4

SCENE 30A
30

5

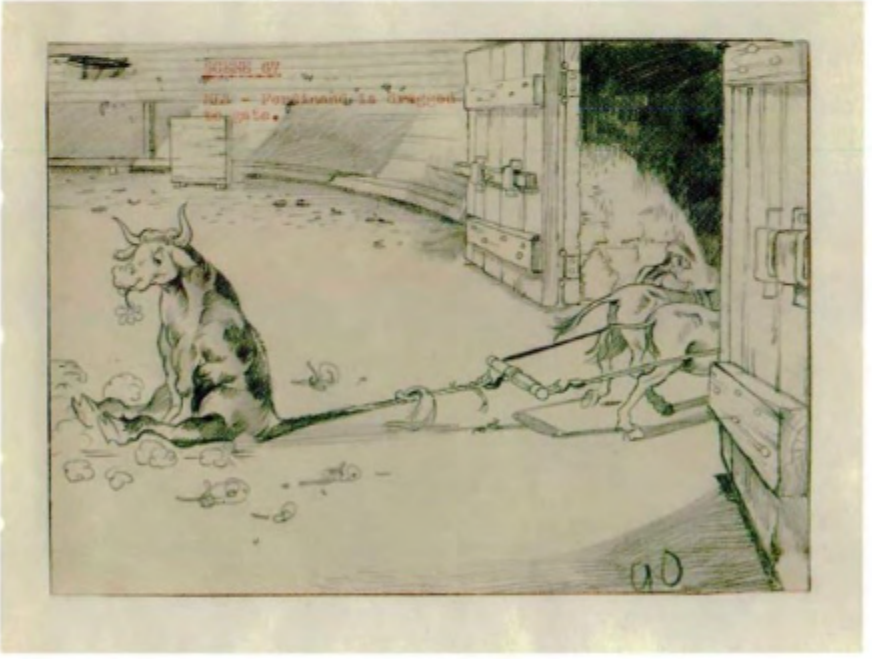
BULL FIGHT
at the Stadium
MADRID
JULY 23, AT 4:30 P.M.

6

7

"PLEASE---PLEASE---STICK ME!---STICK ME!"

8



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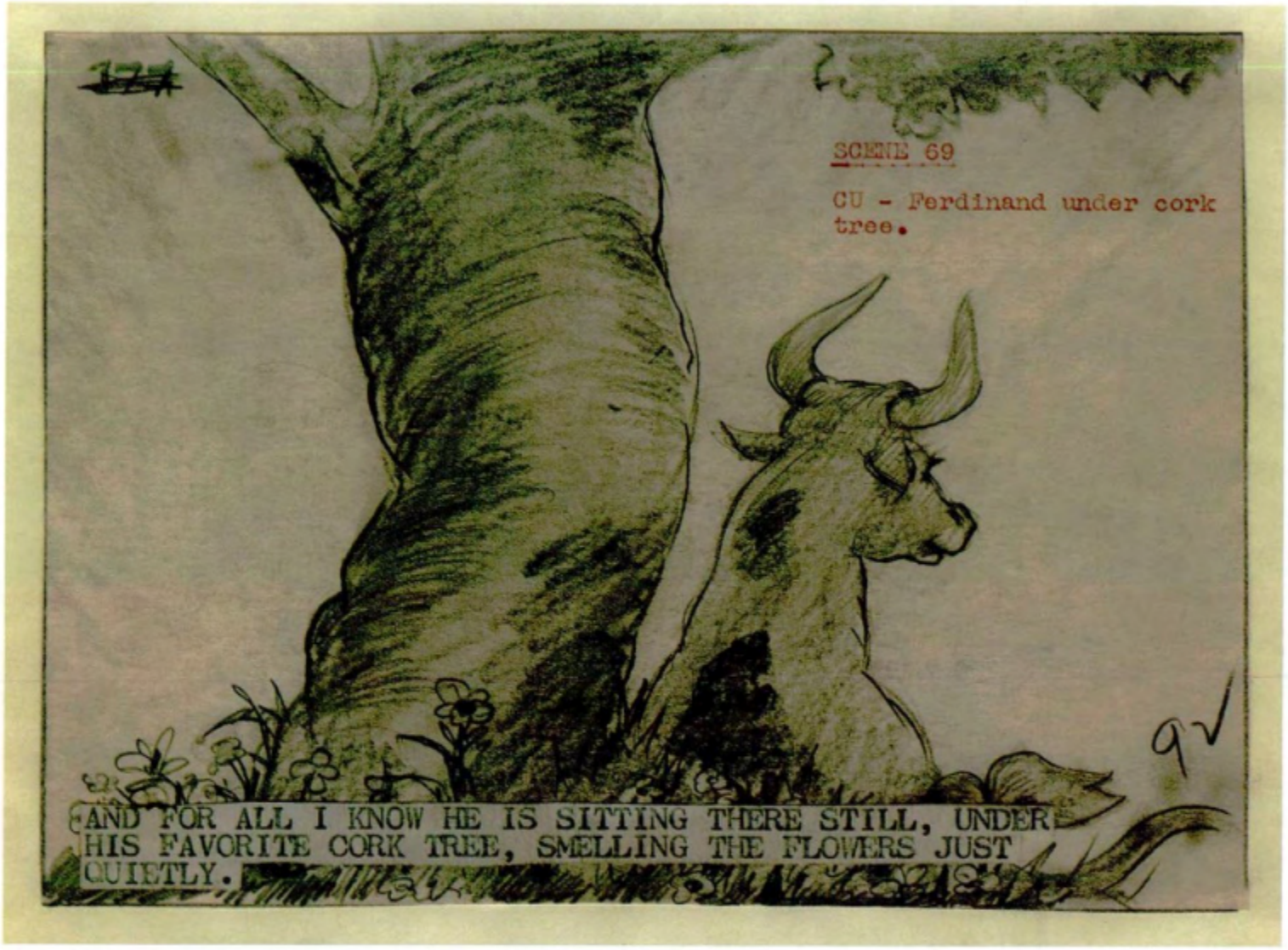
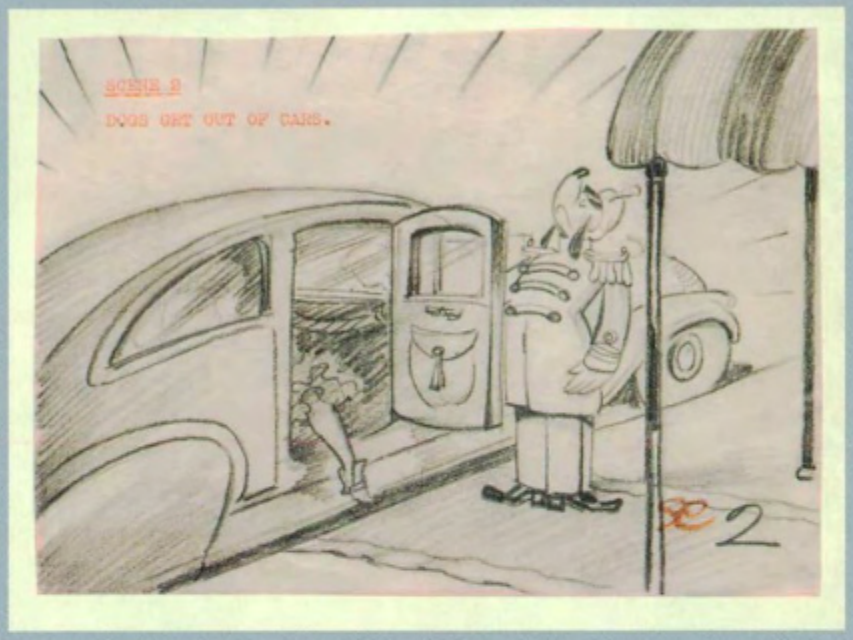

SCENE 69
CU - Ferdinand under cork tree.
AND FOR ALL I KNOW HE IS SITTING THERE STILL, UNDER HIS FAVORITE CORK TREE, SMELLING THE FLOWERS JUST QUIETLY.

10



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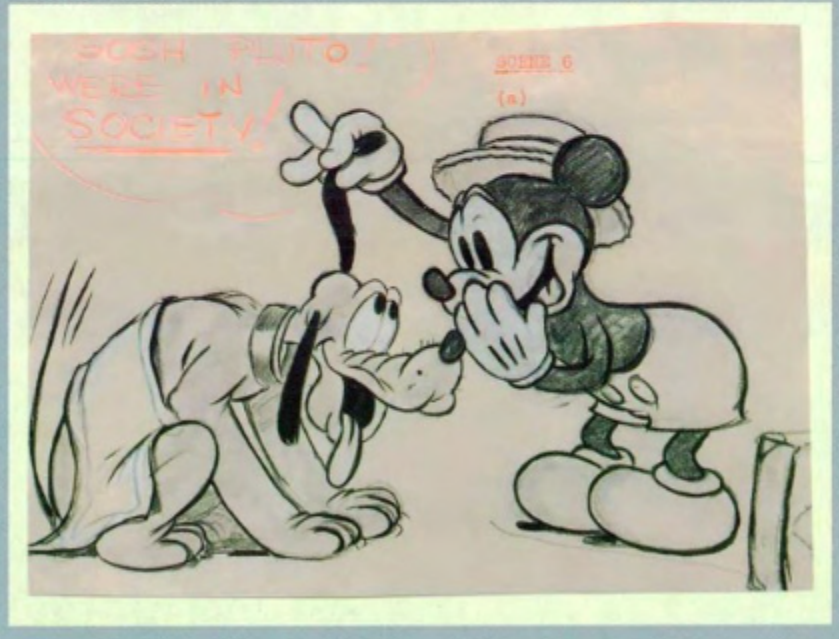
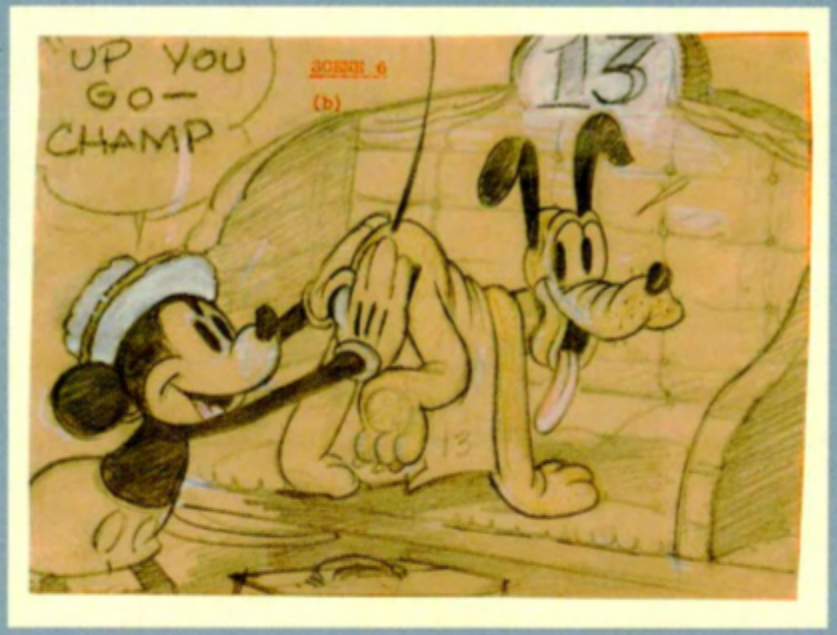
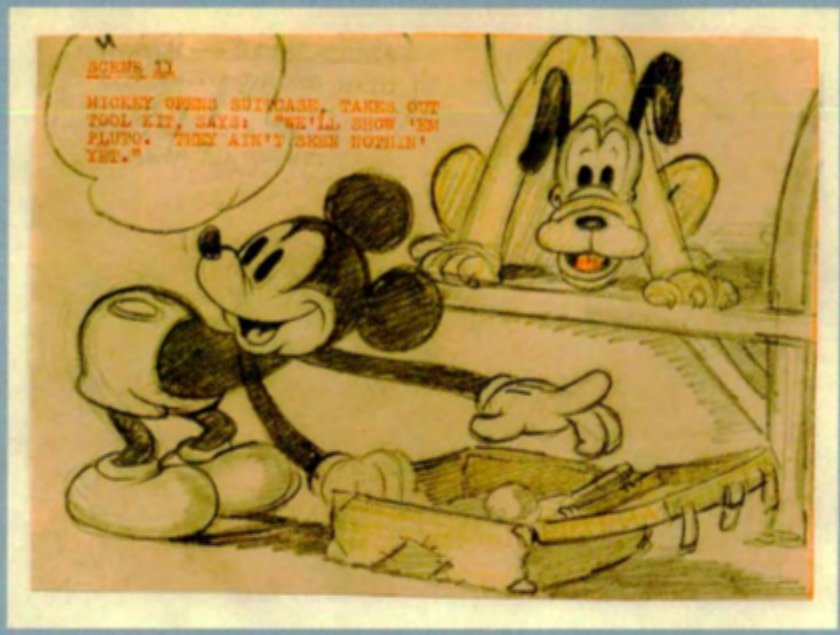


4

SOCIETY DOG SHOW 1939


UP YOU GO— CHAMP
SCENE 6
(b)
13

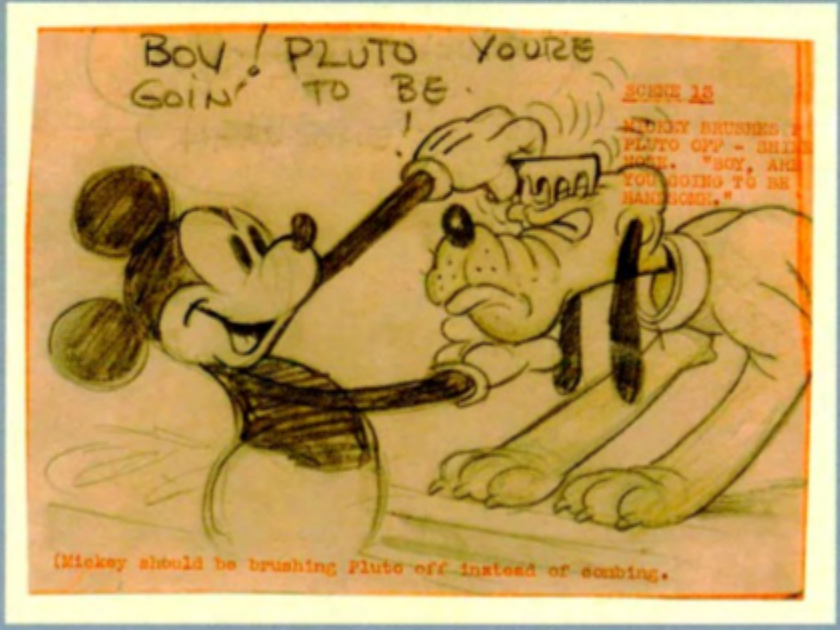
5


SCENE 11
MICKEY OPENS SUITCASE, TAKES OUT TOOL KIT, SAYS: "WE'LL SHOW 'EM PLUTO. THEY AIN'T SEEN NOTHIN' YET."

6

SCENE 12
CU - TOOL KIT UNROLLS.
PAN ←

7


BOY! PLUTO YOURE GOIN' TO BE
SCENE 13
(Mickey should be brushing Pluto off instead of combing.

8

HANDSOME!
SCENE 13
(b)

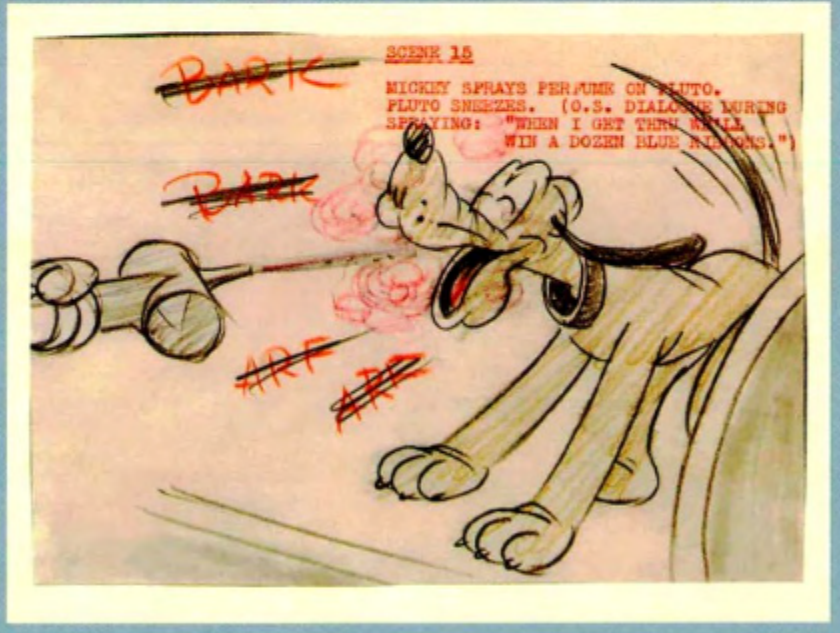
9

SCENE 13B
MICKEY PUTS VIBRATOR ON PLUTO - VIBRATIONS GO OUT TAIL IN "SOS" EFFECT.

10

SCENE 14
MICKEY POURS PERFUME.
PERFUME

11


SCENE 15
MICKEY SPRAYS PERFUME ON PLUTO.
PLUTO SNEEZES. (O.S. DIALOGUE DURING SPRAYING: "WHEN I GET THRU WITH
WIN A DOZEN BLUE RIBBONS.")
BARK
BARK
ARF
ARF

12

13

MLS Don shrieks - "LOWER THE BOOM! LOWER THE BOOM !"

MCU - Kids salute - "AYE AYE, SIR!"
rope zips out of scene

2

SCENE 25 (Pg

MCU - Boom crashes - Don burns - says:
"SOMETIMES THEY TAKE ME TOO LITERALLY."
Jumps up, explodes, squawks "GANGWAY!"

3

1

PINOCCHIO 1940

MLS - Geppetto dances Pino to rhythm of music box. Cam. trucks to CU Pino dancing. Figaro trotting behind them. Pino and Gep. gain out - Fig. trots on pan, stops, trots backward as Pino's feet come into scene. Figaro sits down; Gep. o.s. sings: "LITTLE WOODEN HEAD, GO PLAY YOUR PART, BRING A LITTLE JOY TO EVERY HEART. LITTLE DO YOU KNOW ..."

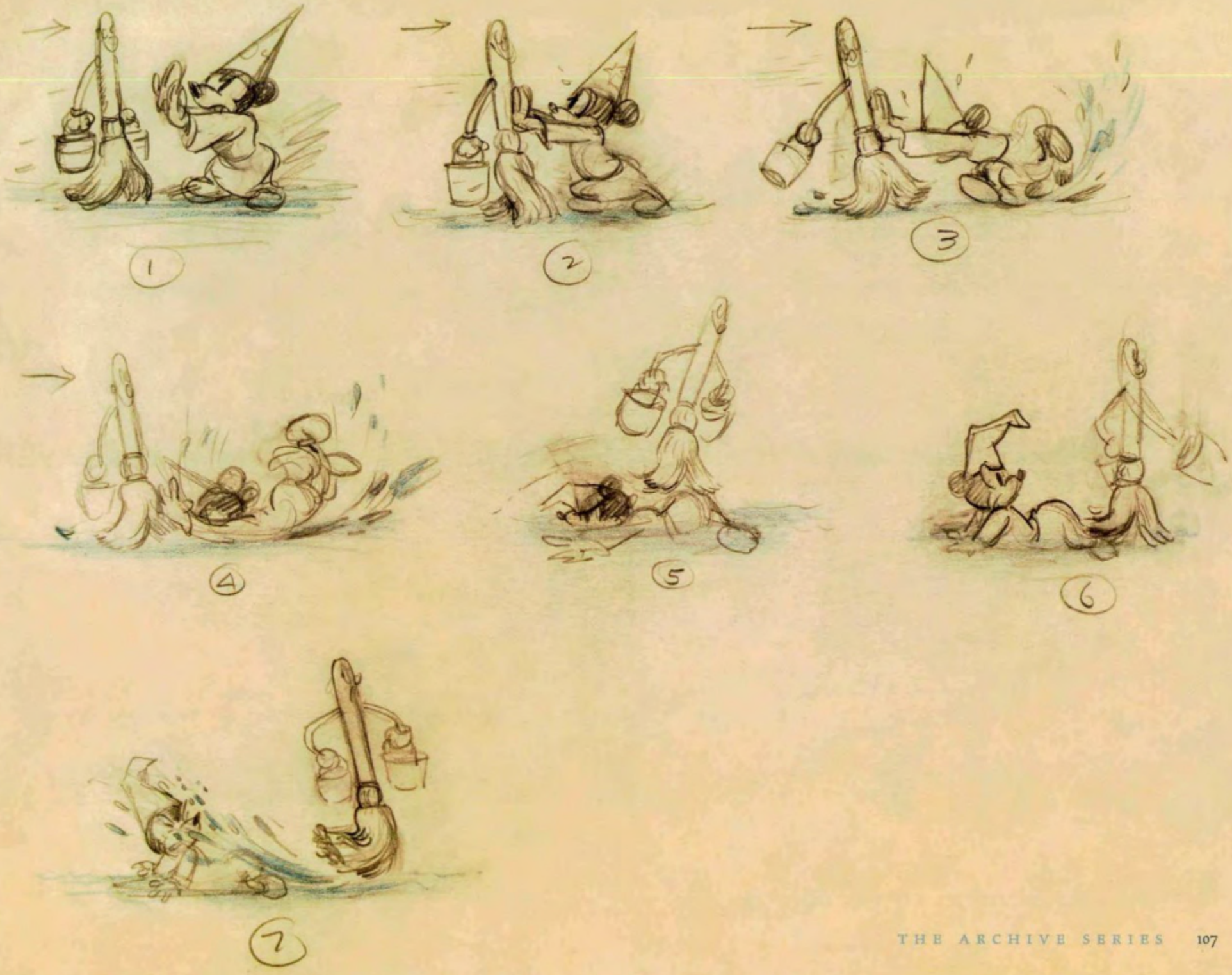
Sc. 27.

2

1

FANTASIA, "THE SORCERER'S APPRENTICE" 1940

2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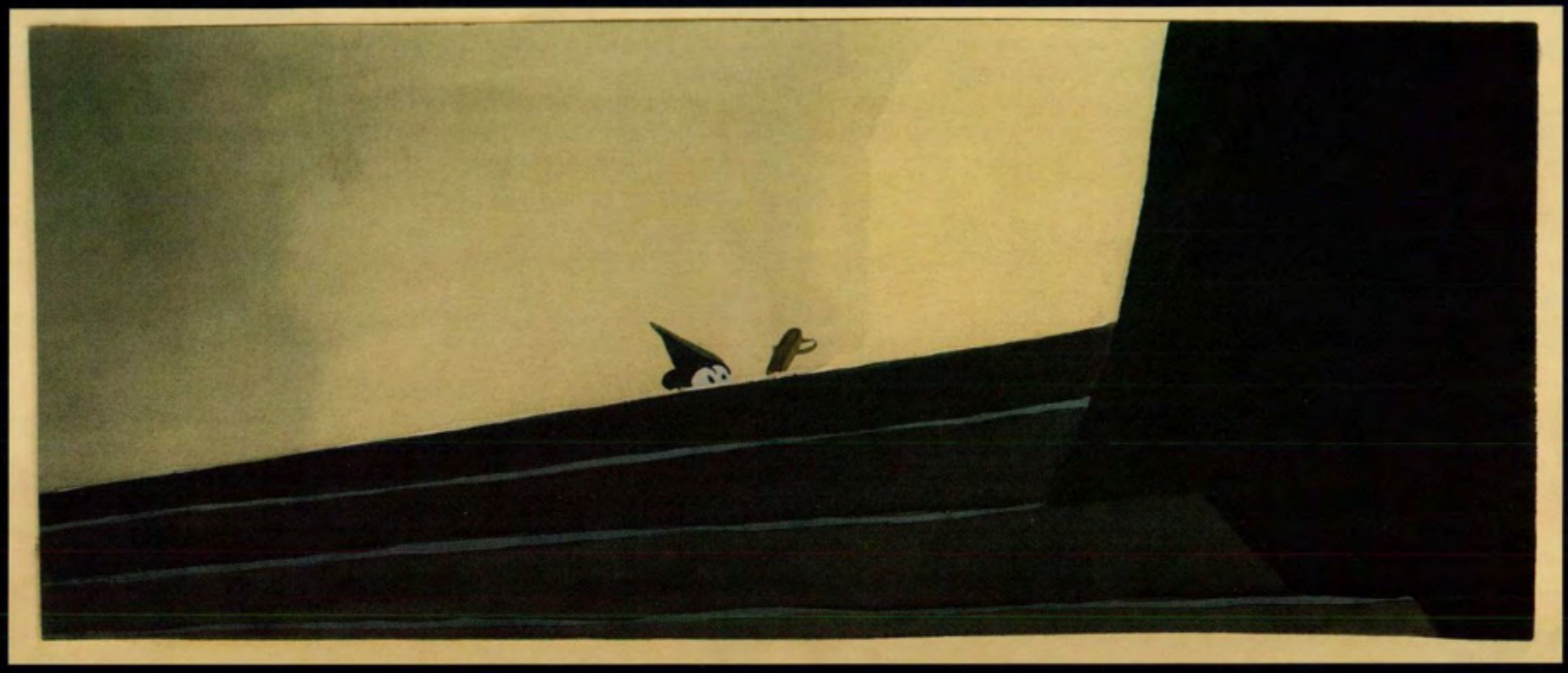

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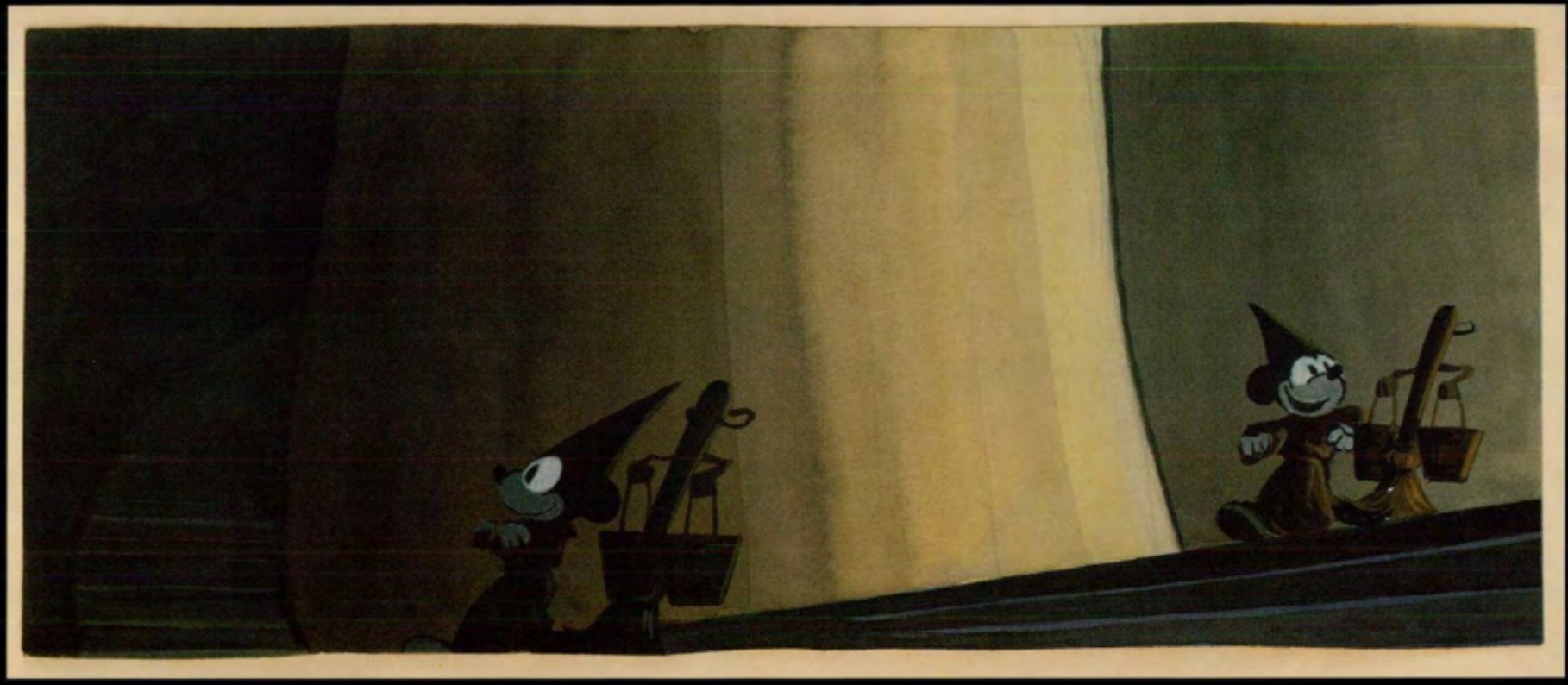

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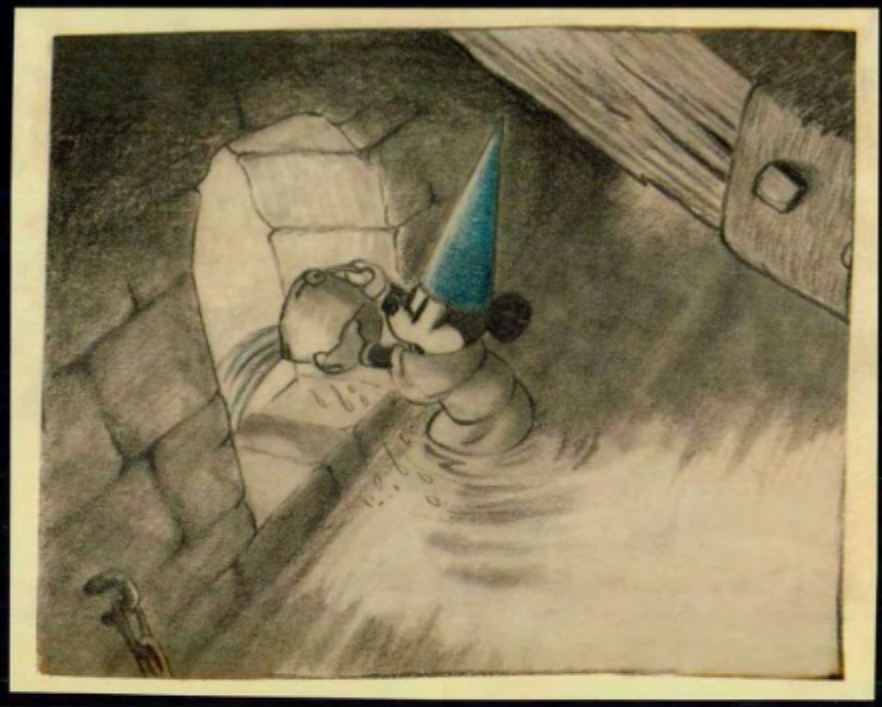

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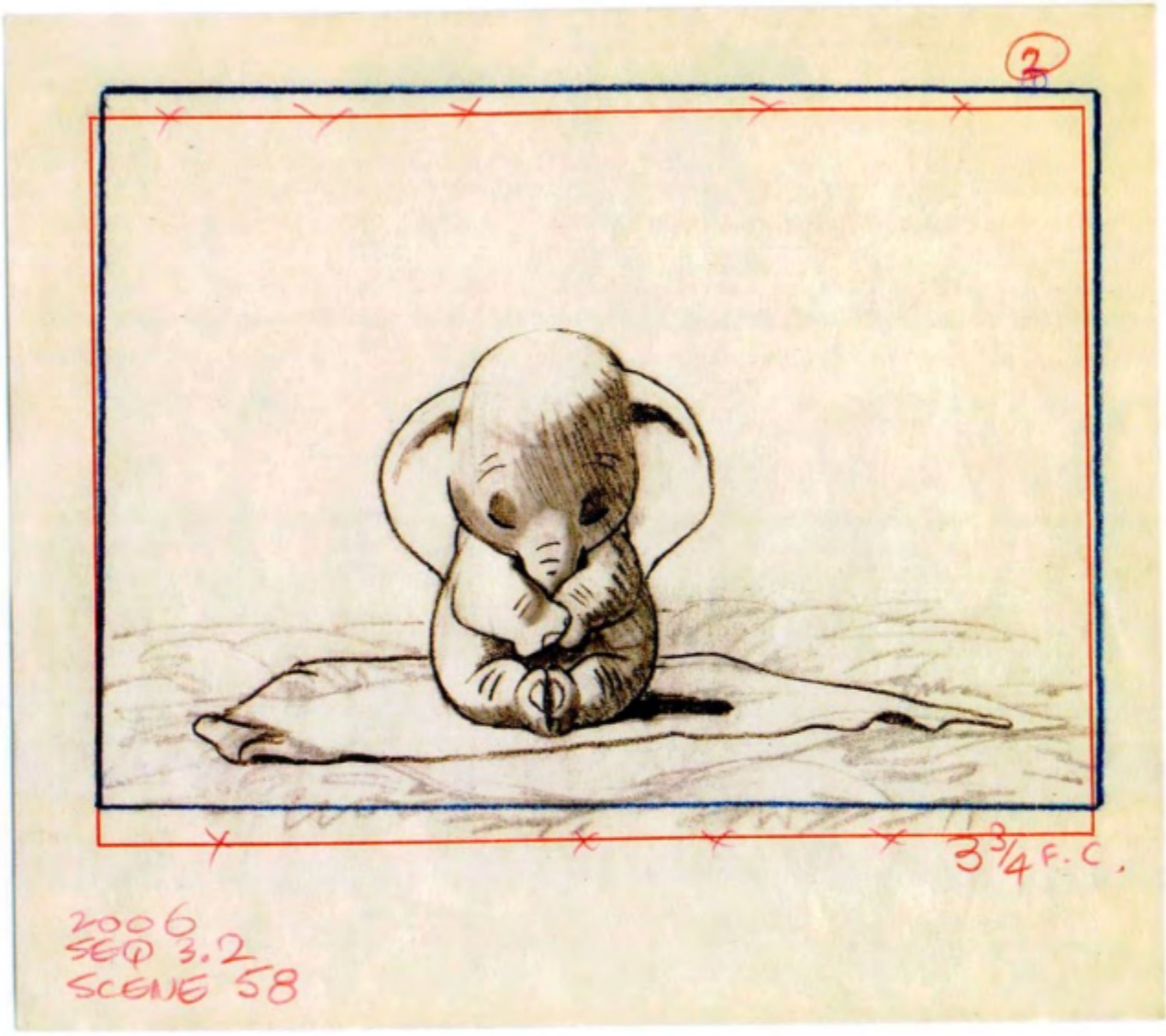
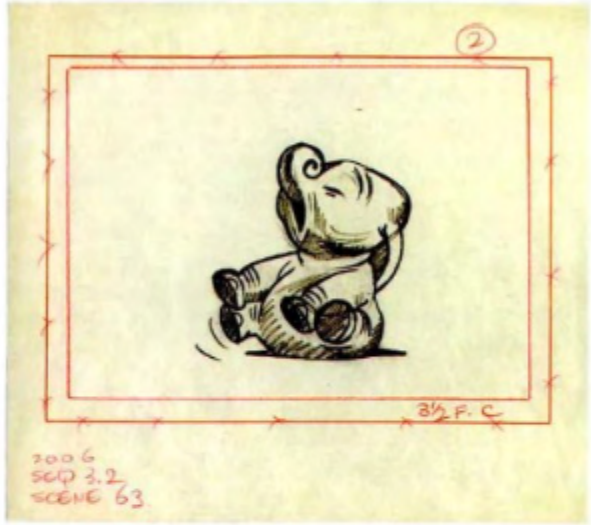
Sc. 66 - M.C.U. Mickey bailing, realizes he is underwater, lets go bucket - it bobs to surface - he starts swimming toward camera.

10

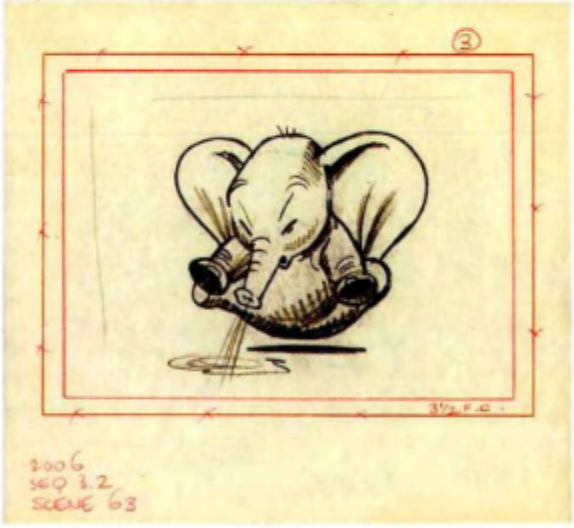

2
3¾ F.C.
2006
SEQ 3.2
SCENE 58

1
3½ F.C.
2006 SEQ 3.2
#1 OF 60 - SCENE 60 EX. 58

2


2
3½ F. C.
2006
SEQ 3.2
SCENE 63

3


3
3½ F. C.
2006
SEQ 3.2
SCENE 63

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4
3½ F. C.
2006
SEQ 3.2
SCENE 63

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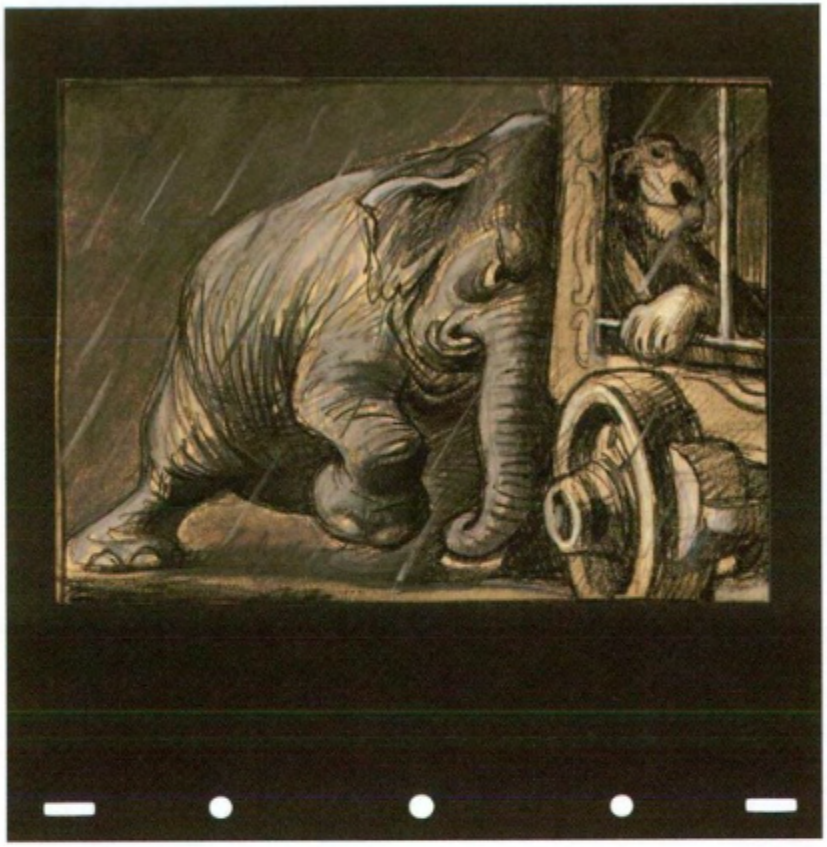

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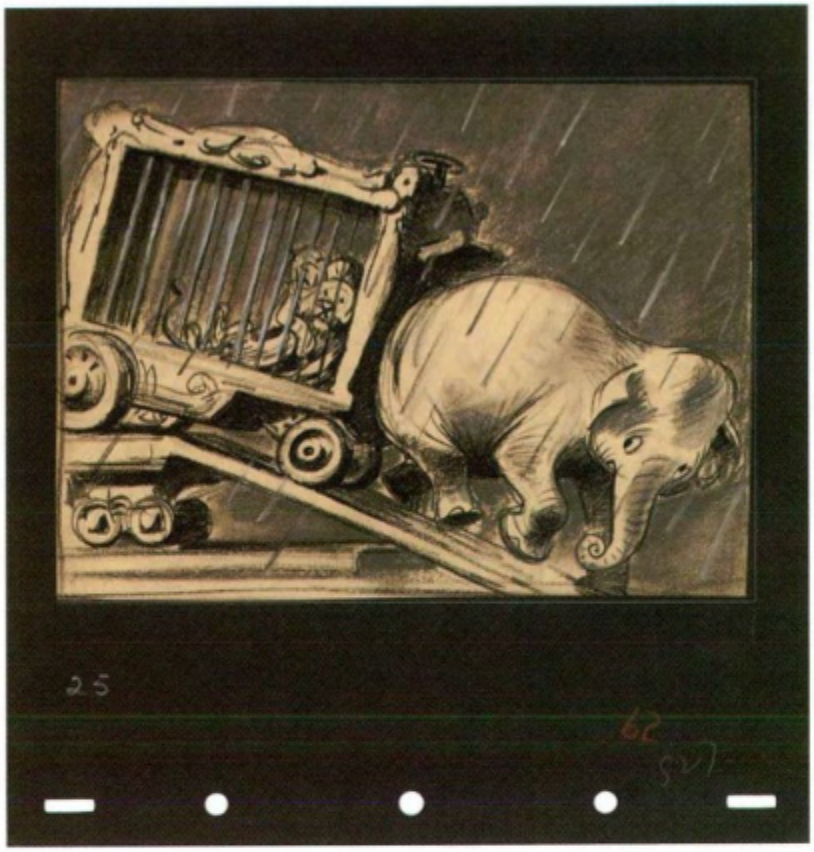

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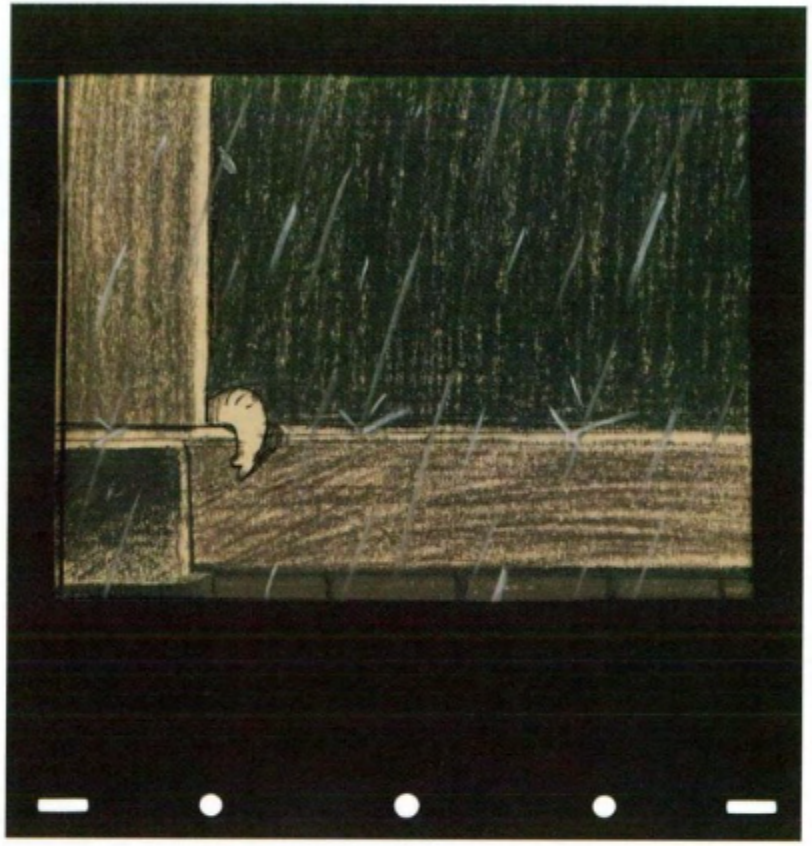

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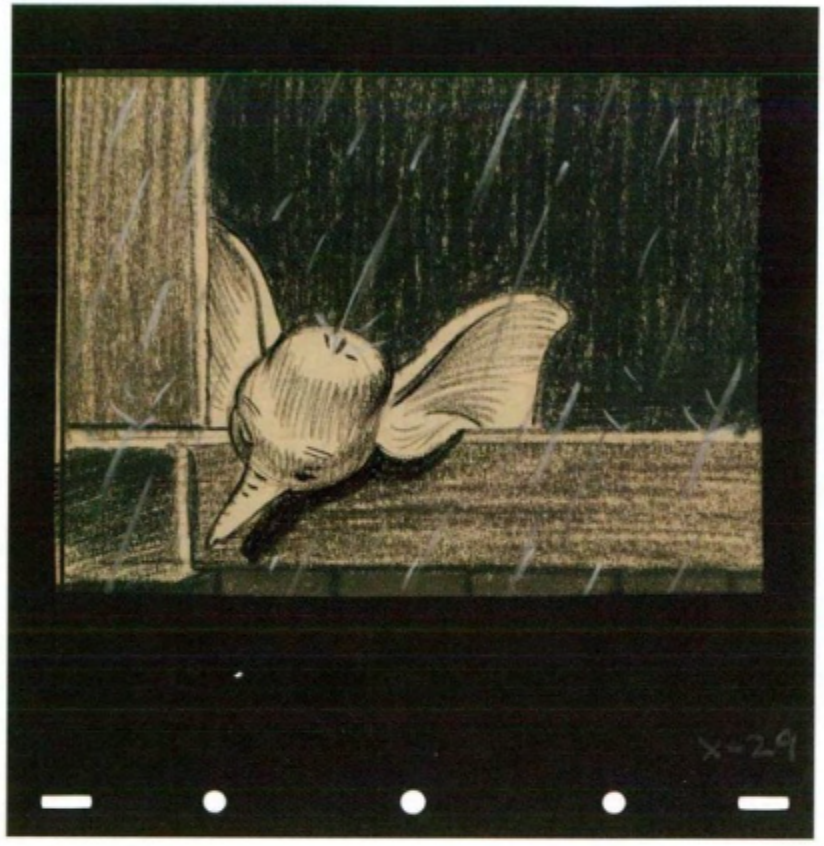

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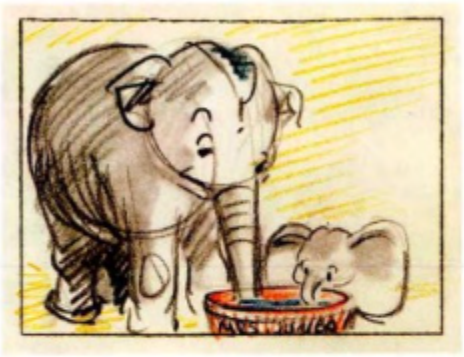

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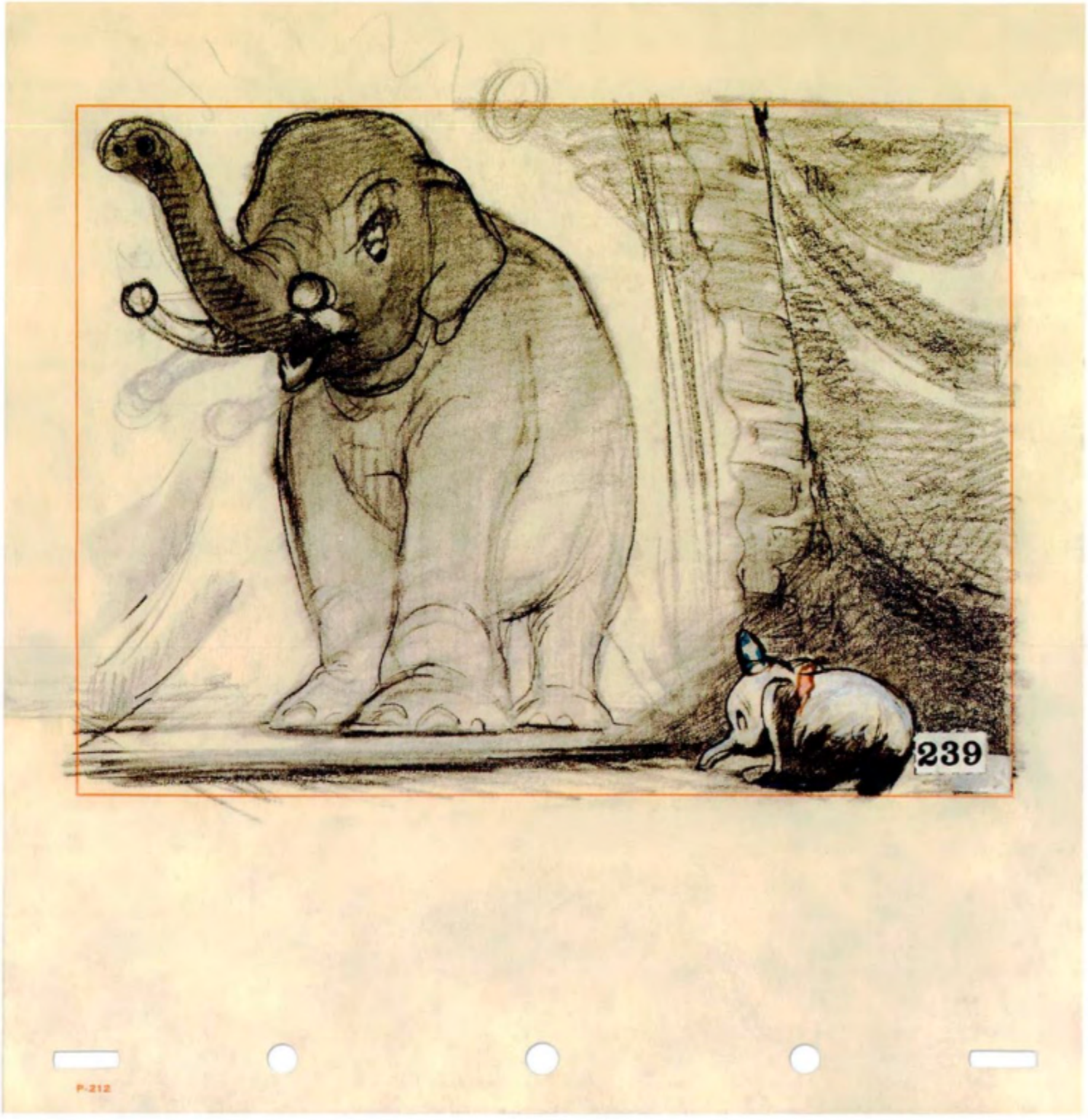
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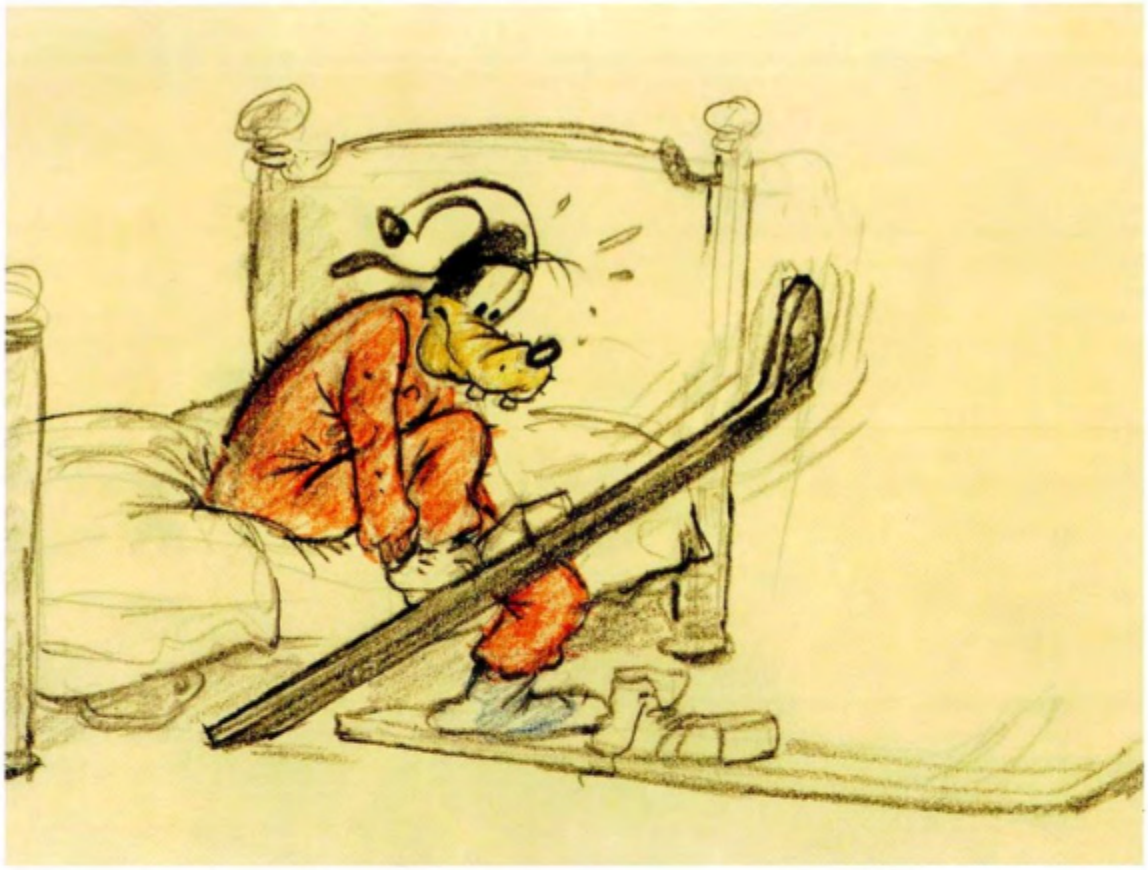

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THE ART OF SKIING 1941

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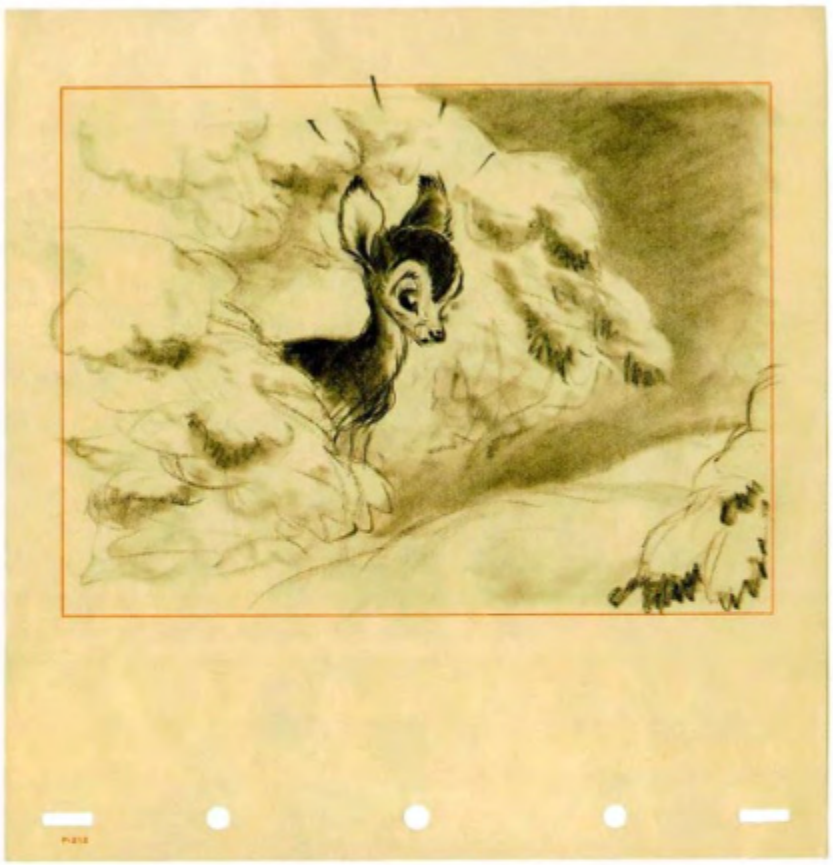

2

BAMBI 1942

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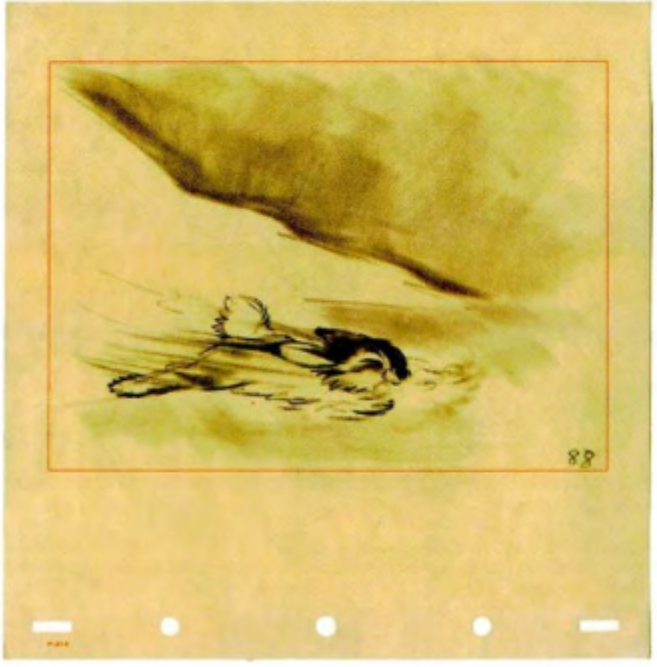

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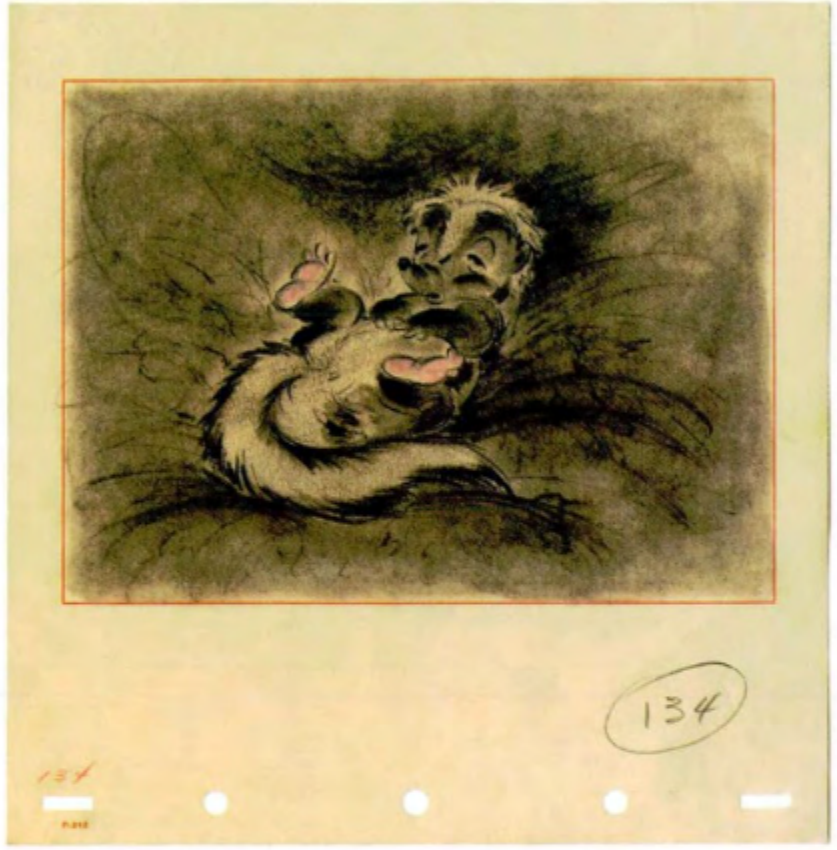

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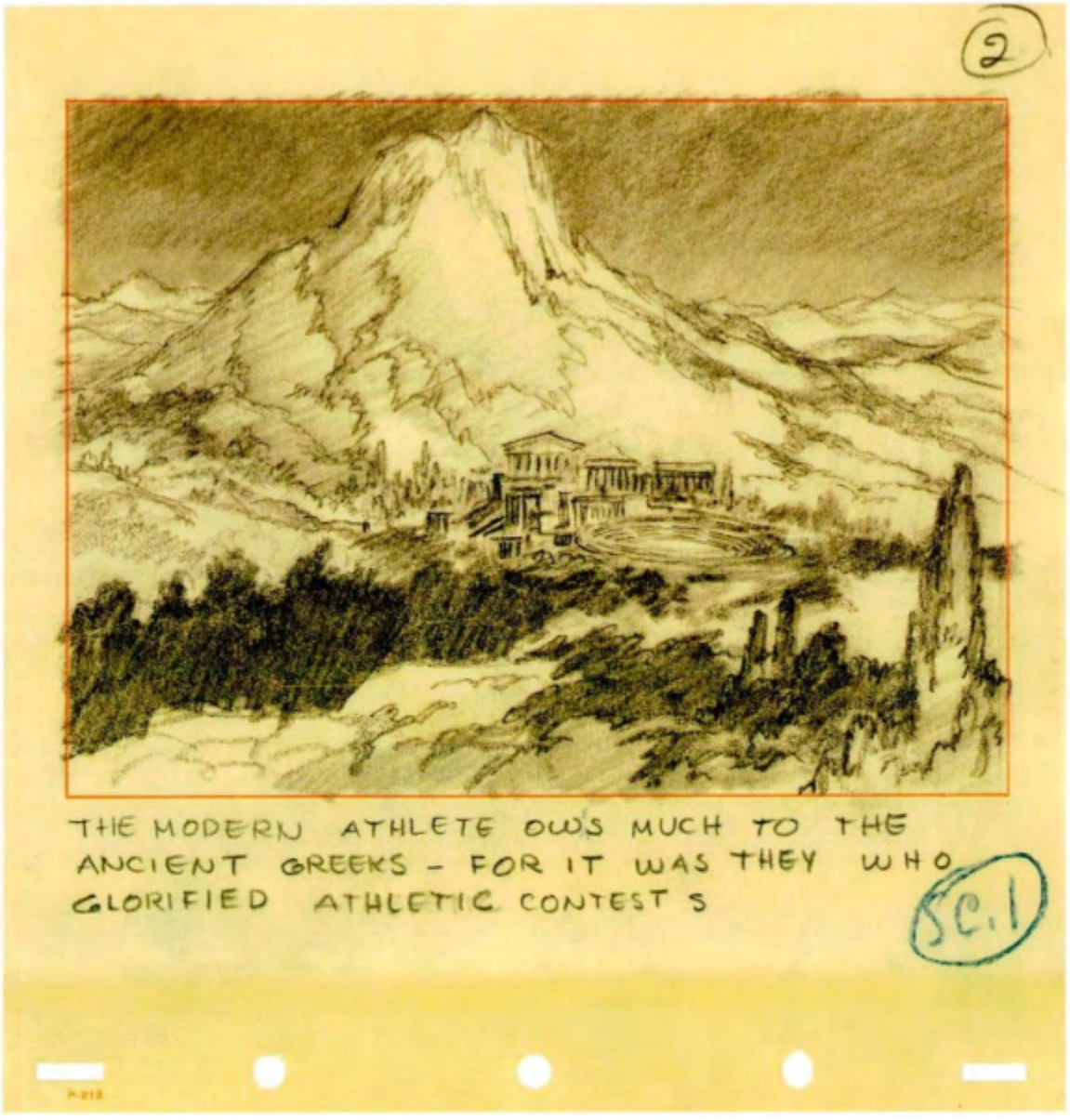
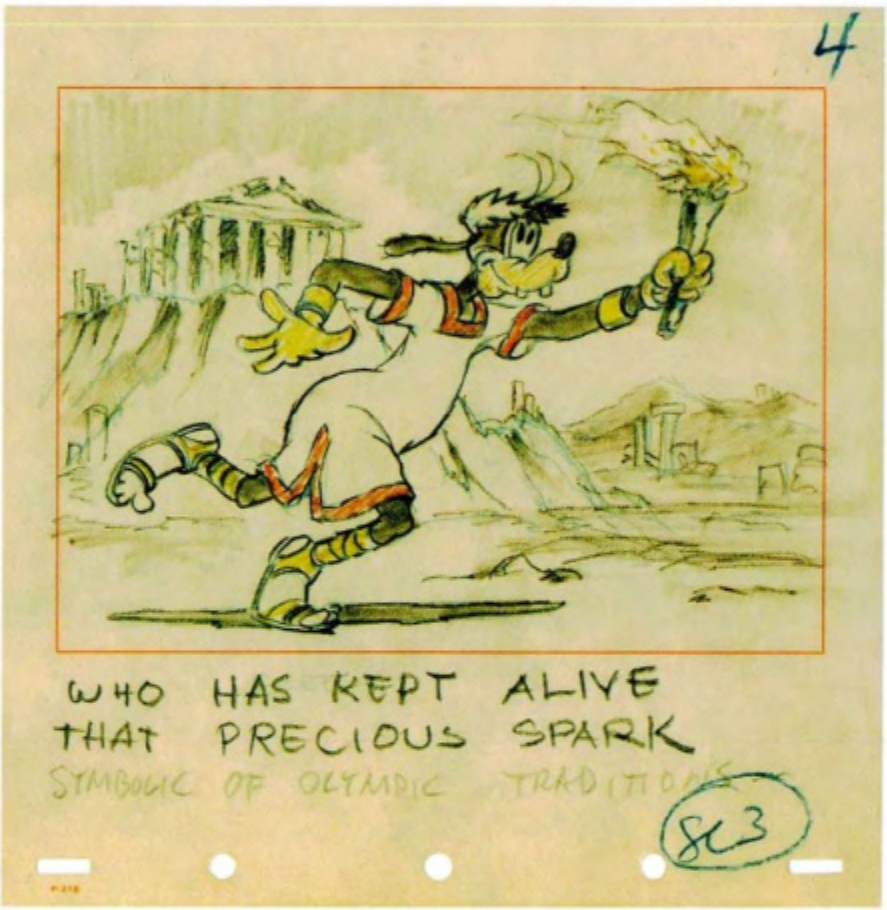


THE OLYMPIC CHAMP 1942

3
EMBLEMATIC OF ALL THIS-IS THE "TORCH-BEARER"-
(A FITTING BEGINNING OF ANY DISSERTATION ON
ATHLETIC ENDEAVORS...)
Sc 2

2


4
WHO HAS KEPT ALIVE
THAT PRECIOUS SPARK
SYMBOLIC OF OLYMPIC
Sc 3

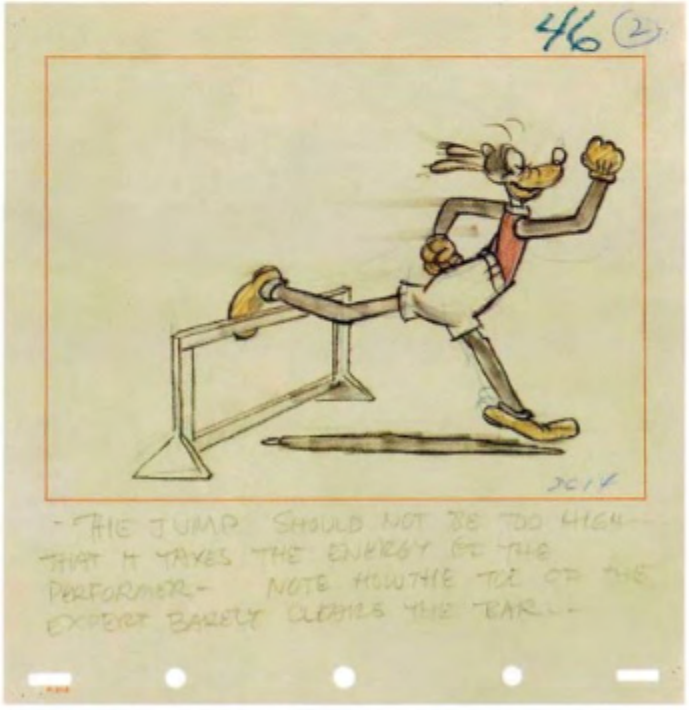
3

43
SC. 13

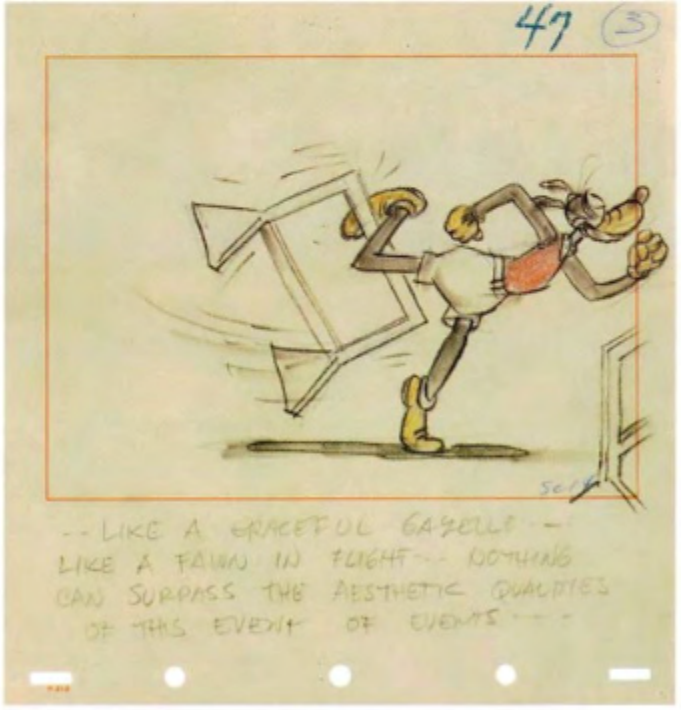
4

45 (1)
SC. 14
THERE IS NO EVENT QUITE AS BEAUTIFUL
TO BEHOLD AS THE HURDLES -
THE MAGIC OF THE SLOW-MOTION CAMERA
DEPICTS THE SMOOTH GRACE AND GLIDING
RHYTHM OF A BODY IN PERFECT
EQUILIBRIUM

5


46 (2)
SC 14
- THE JUMP SHOULD NOT BE TOO HIGH -
THAT IT TAKES THE ENERGY OF THE
PERFORMER - NOTE HOW THE TOE OF THE
EXPERT BARELY CLEARS THE BAR -

6


47 (3)
-- LIKE A GRACEFUL GAZELLE --
LIKE A FAWN IN FLIGHT -- NOTHING
CAN SURPASS THE AESTHETIC QUALITIES
OF THIS EVENT OF EVENTS --

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SONG OF THE SOUTH 1946

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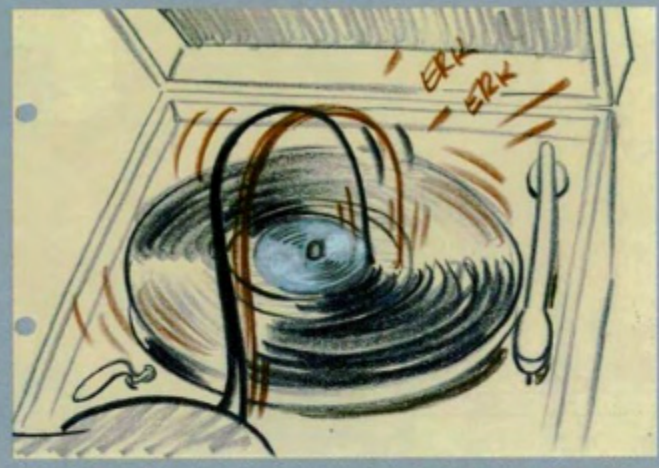

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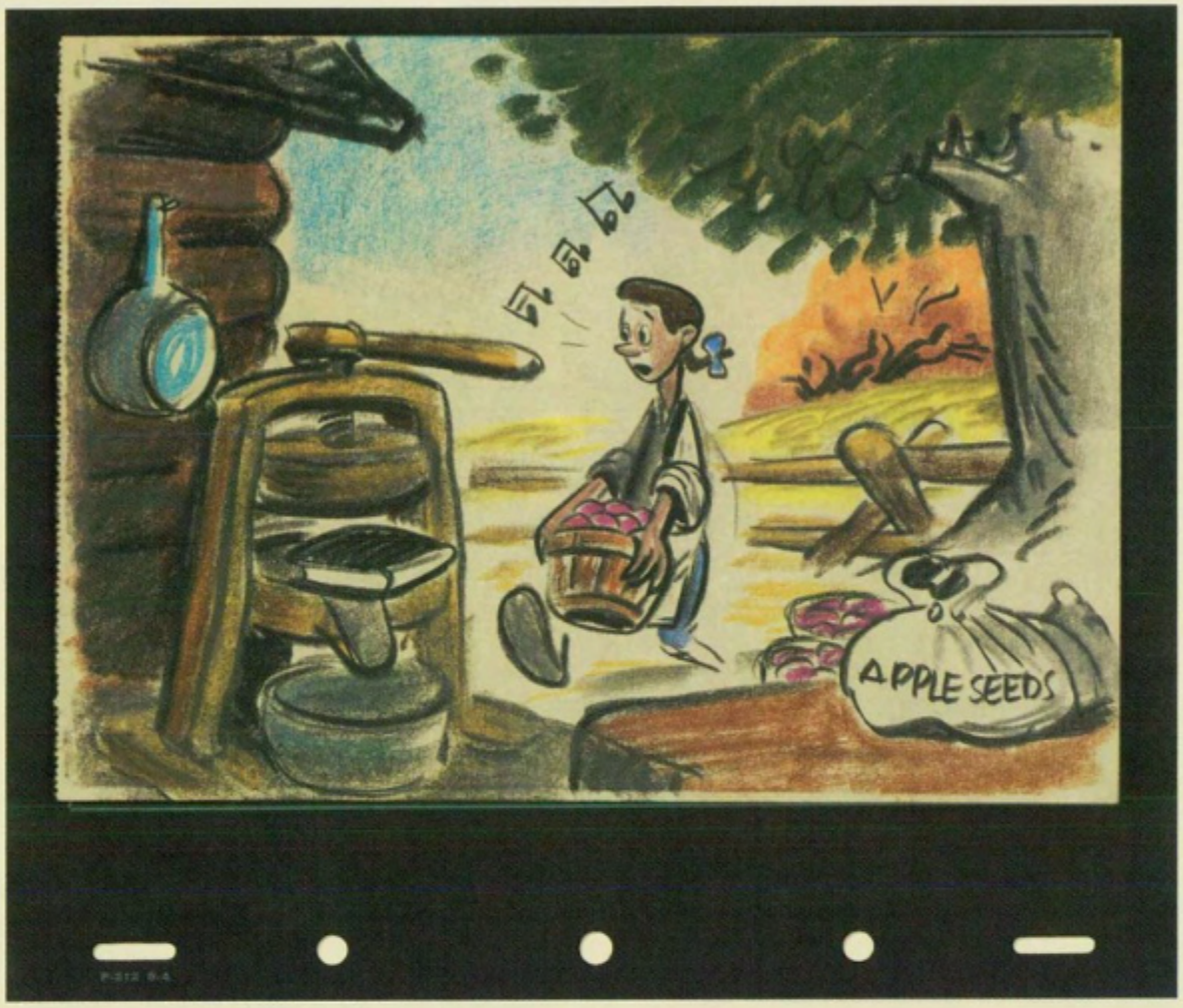
PLUTO'S BLUE NOTE 1947

7



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MELODY TIME,
"JOHNNY APPLESEED"
1948

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MELODY TIME, "PECOS BILL" 1948

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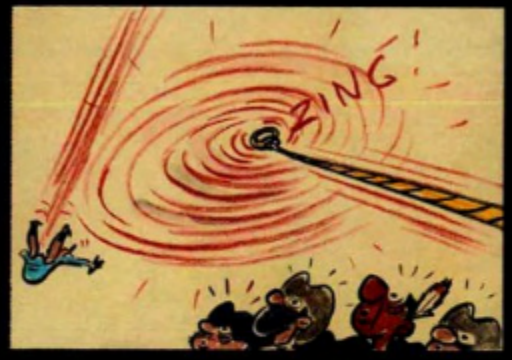

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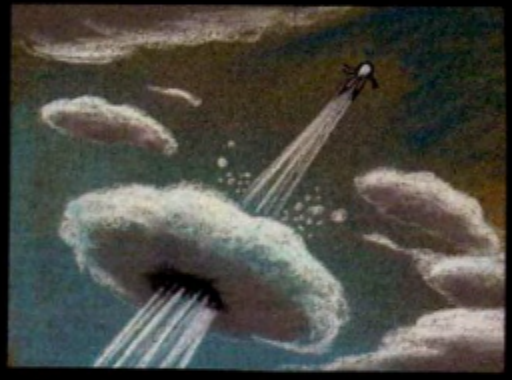

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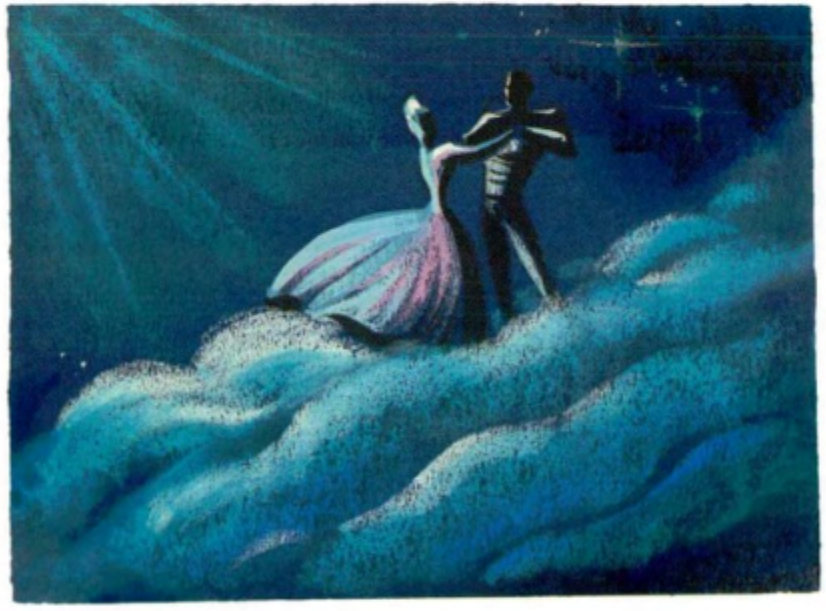

4

CINDERELLA 1950

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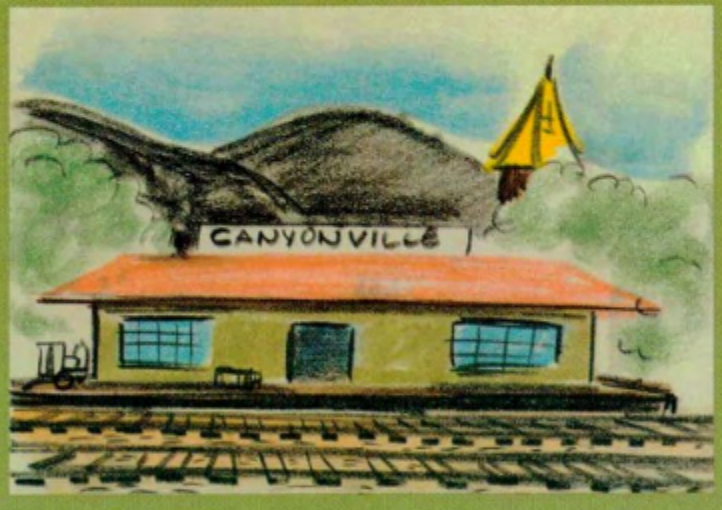

4

OUT OF SCALE 1951

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ALICE IN WONDERLAND 1951

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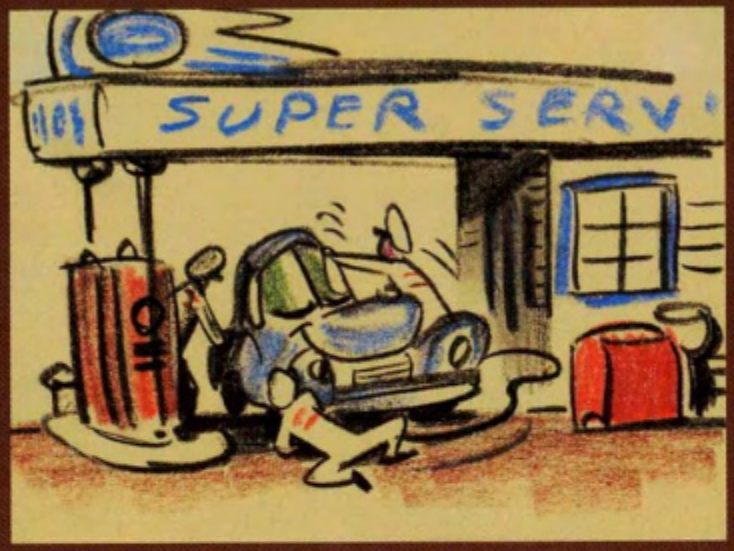

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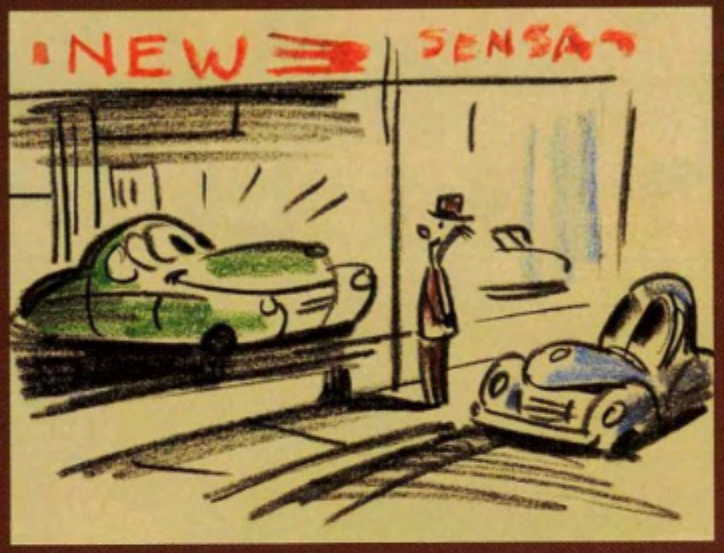

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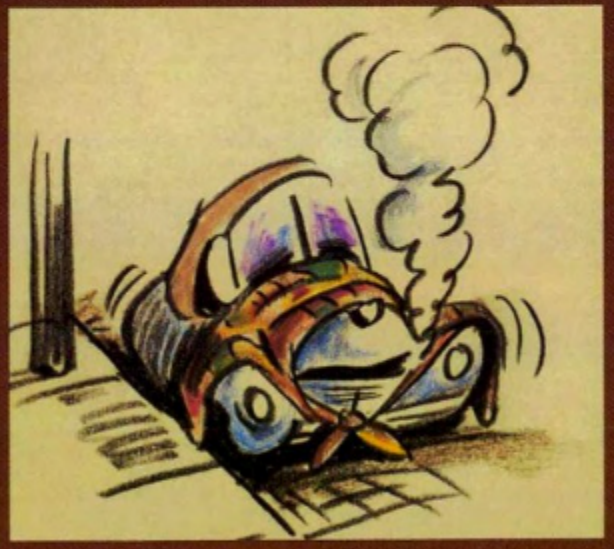

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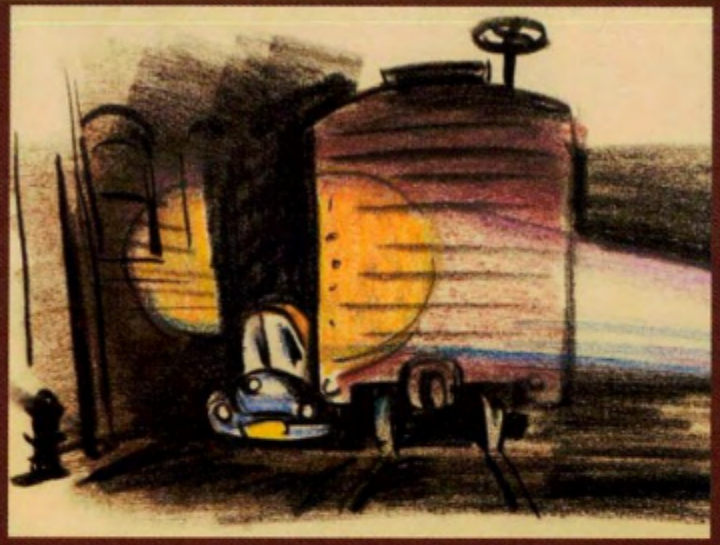
SUSIE, THE LITTLE BLUE COUPE 1952



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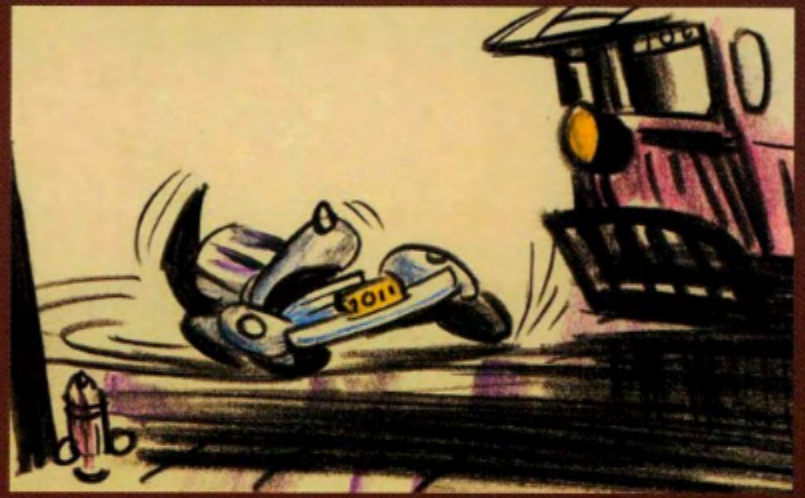

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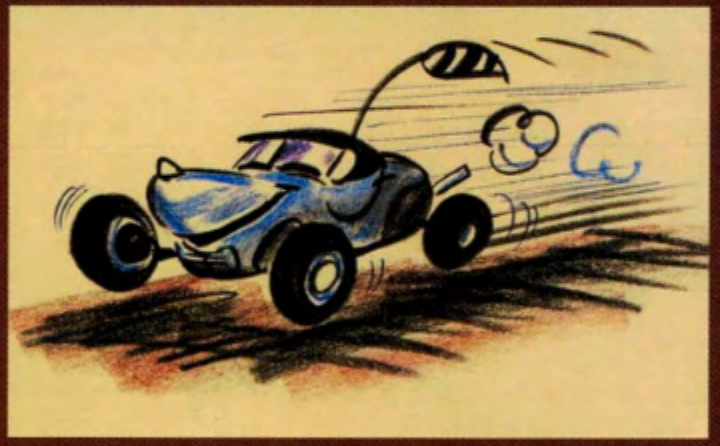

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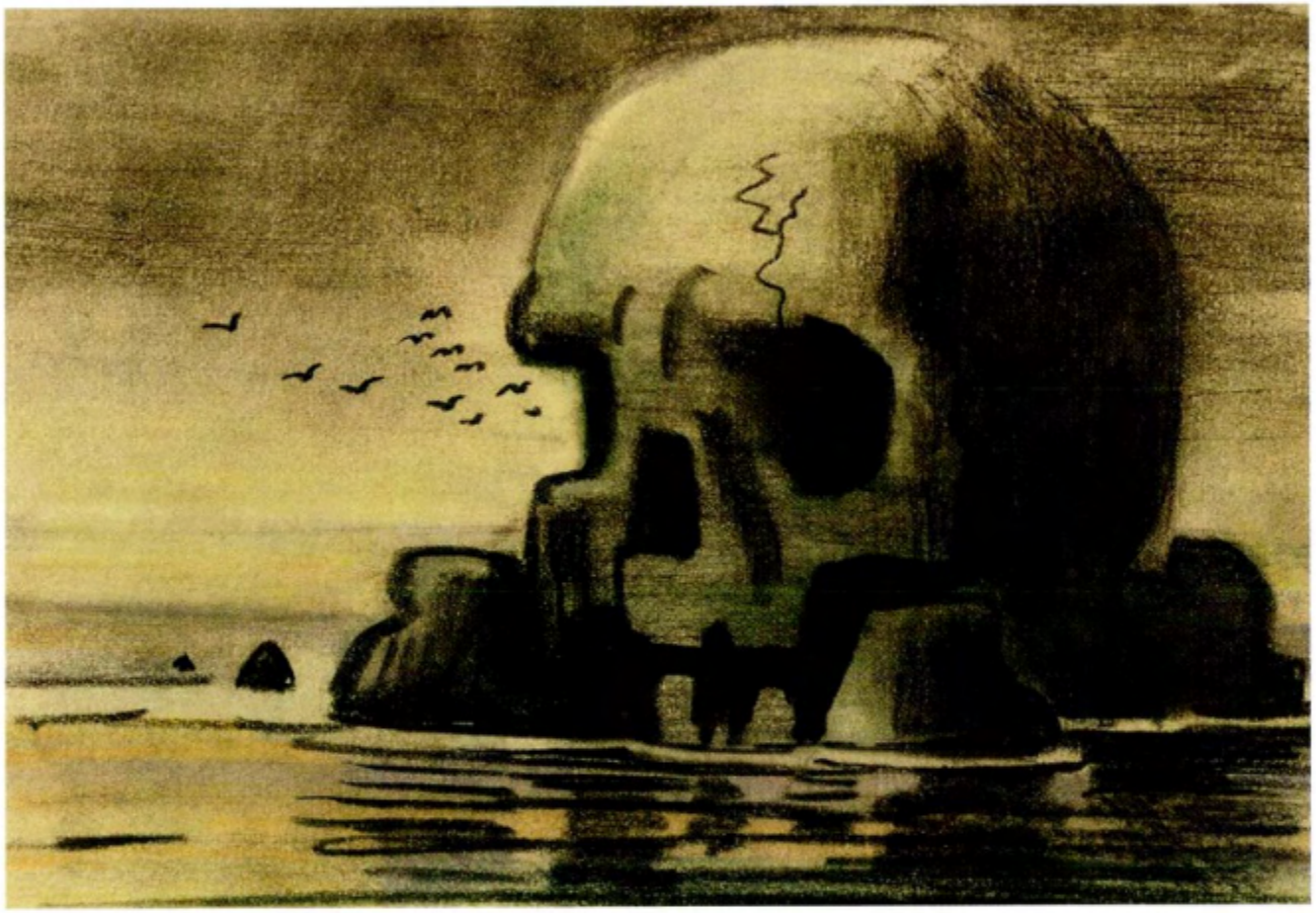
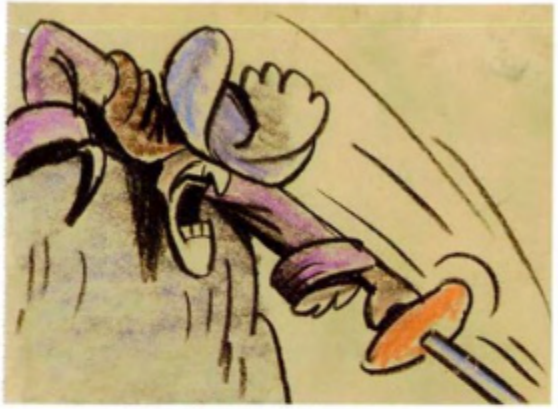


PETER PAN 1953



2

THERE'S YOUR SPIRIT SMEE!

3

WHY - ITS PETER PAN

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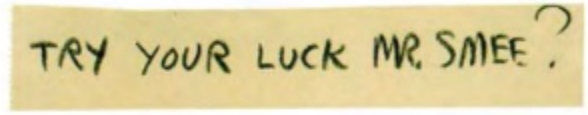

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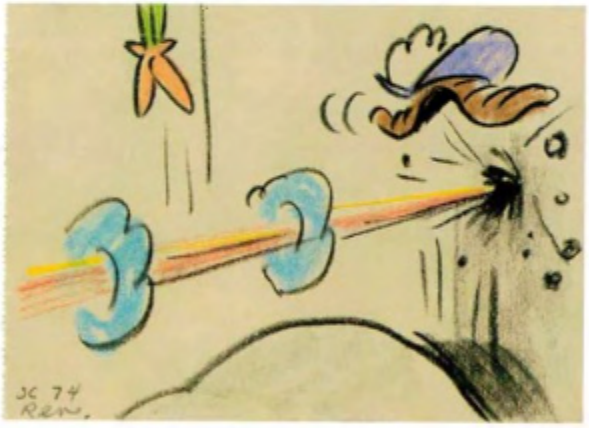
LET 'IM HAVE IT MR. SMEE!

12

WELL COME ON, YOU IDIOT. BLAST 'IM!!

13



KA-BOOM

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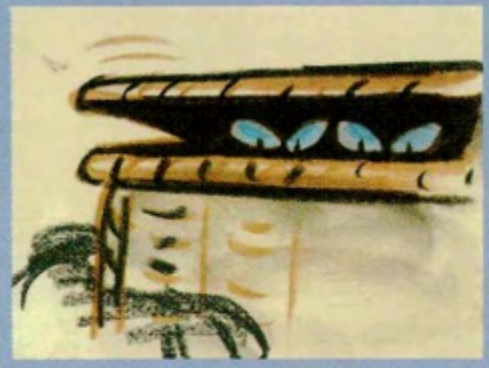

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LADY AND THE TRAMP 1955

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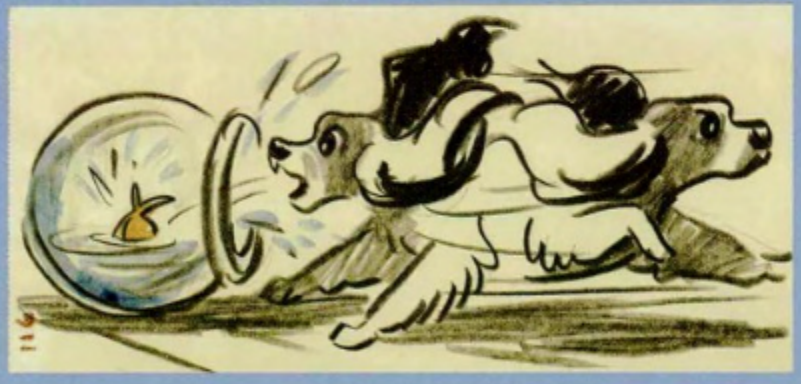

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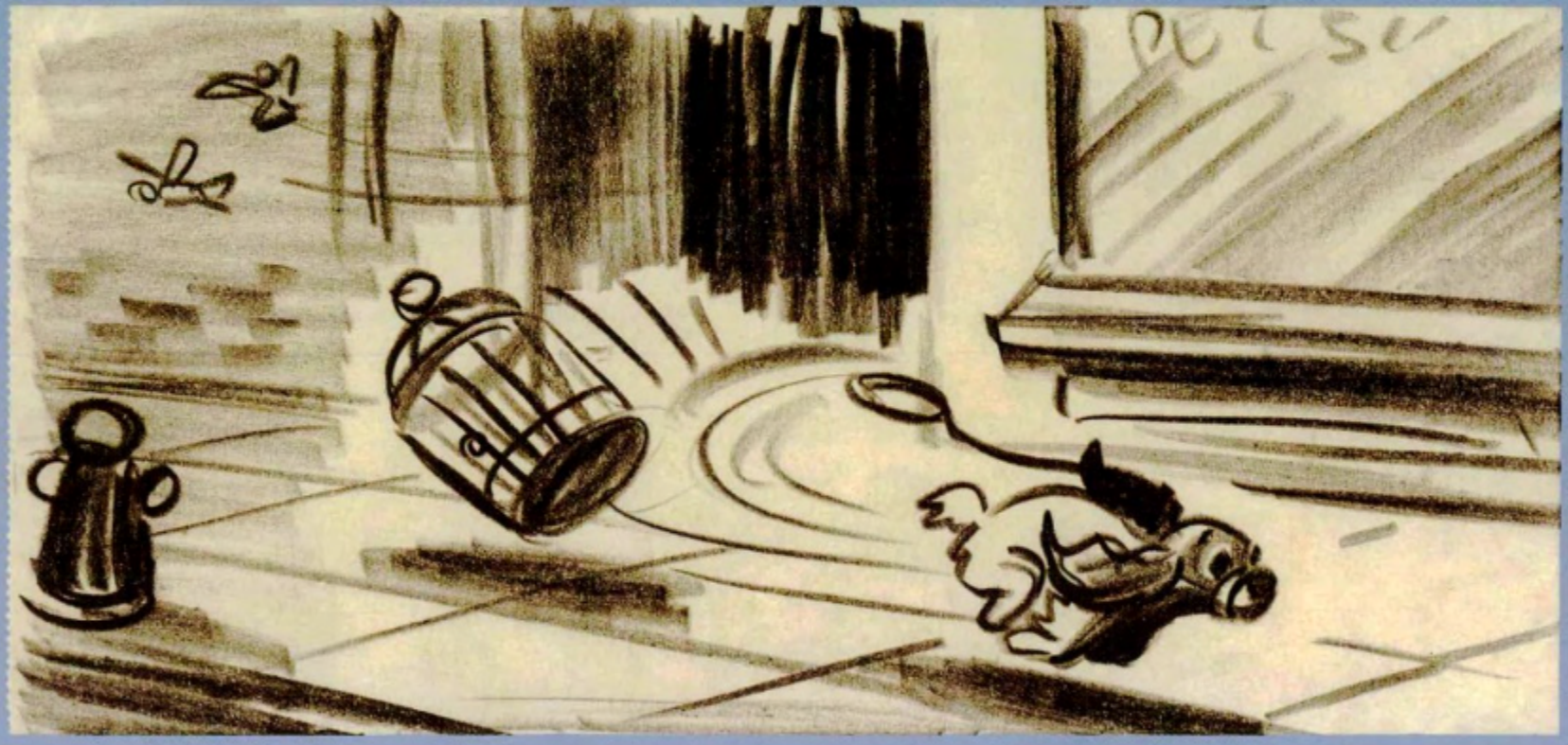


19

1 BOYS, WE'RE GOING TO PLAY A LITTLE GAME

2

3 FIRST WE MARK OFF THE GAME FIELD -- LIKE THIS 16

4 WHO'LL VOLUNTEER TO PASS OUT THE GAME EQUIPMENT

5 OKAY HOMPHREY, YOU'LL DO JUST DANDY 21

6 PLACES EVERYBODY

7 POT ON YOUR GAME BAGS

8 -- THAT'S IT - - - 26

9 ALRIGHTIE ~ GAME STICKS UP!

IN THE BAG 1956

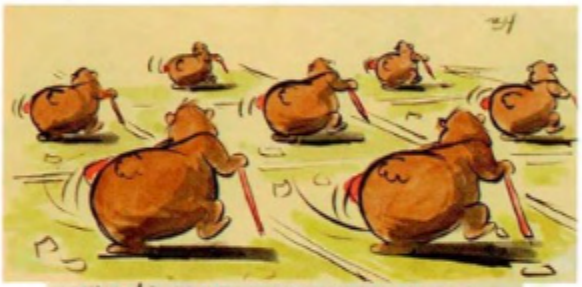
10 A ONE -- ANA TWO -- ANA

11 -- FIRST YOU STICK A BAG -- PUT IT IN THE BAG

12 BUMP -- BUMP

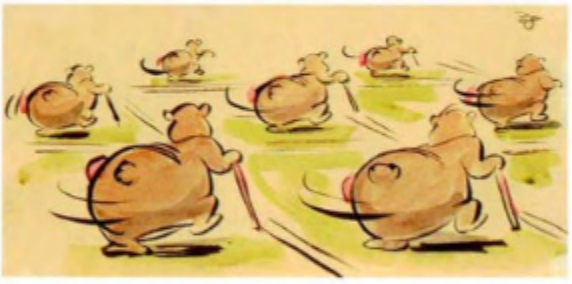
13 -- THE YOU BEND YOUR BACK.. PUT IT IN SACK

14 BUMP - BUMP . .



15 THAT'S THE WAY IT STARTED, IT'S A LOT OF FUN

16 BUMP - BUMP



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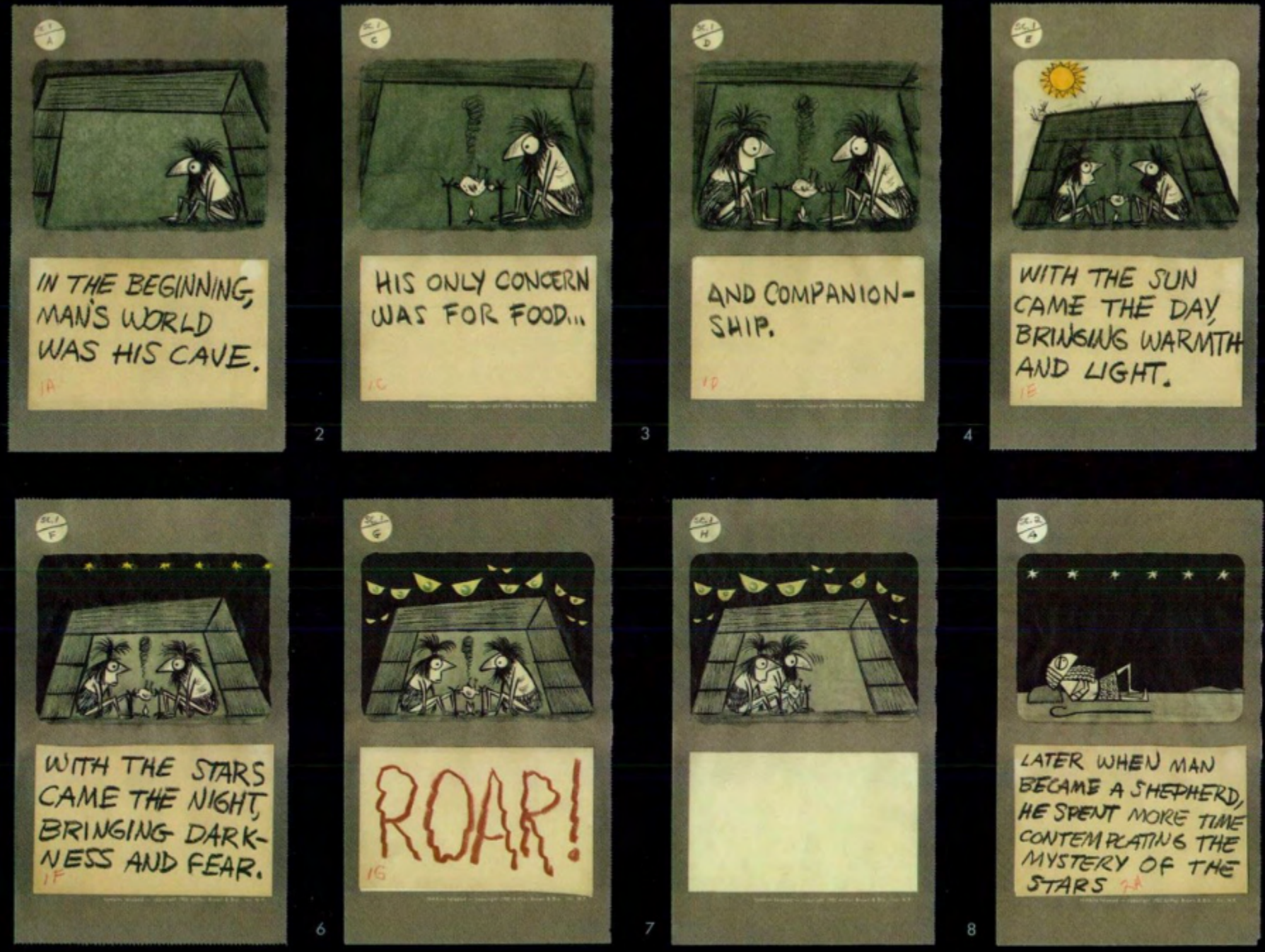

MARS AND BEYOND 1957

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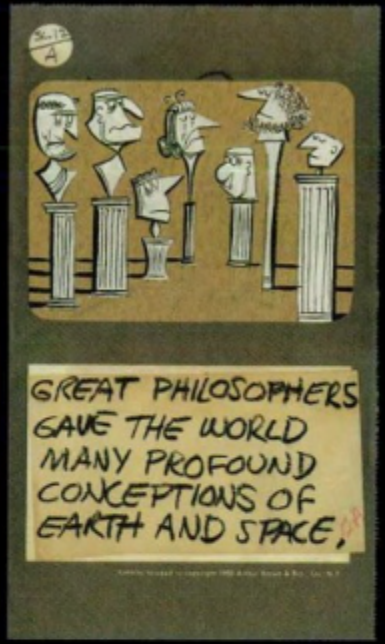

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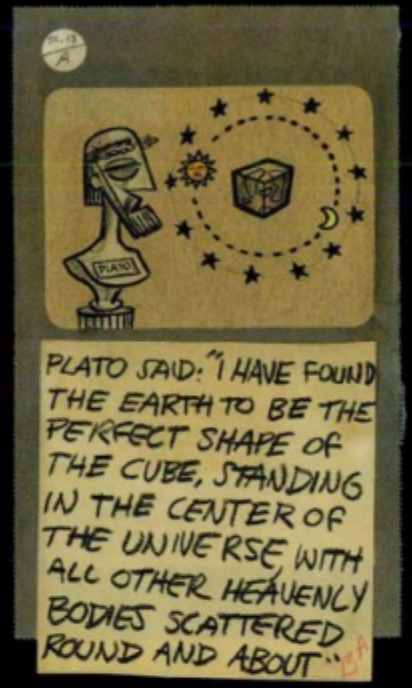

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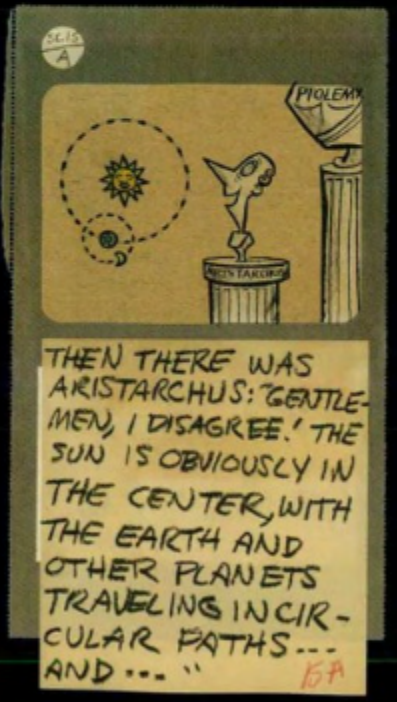

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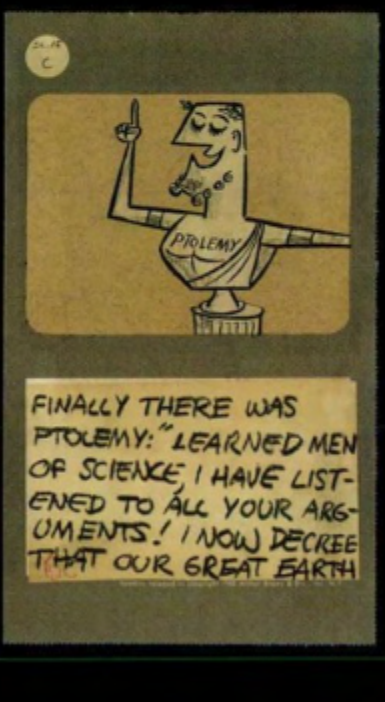

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ONE HUNDRED AND ONE DALMATIANS 1961

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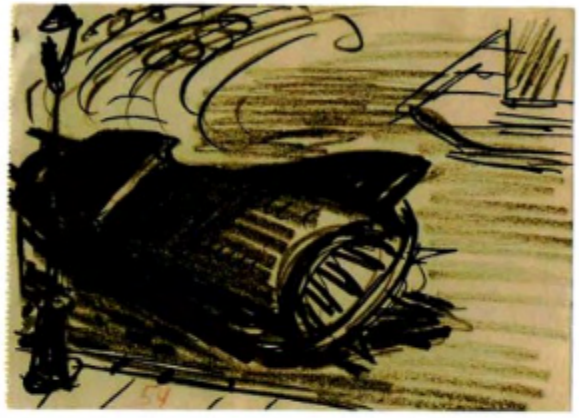

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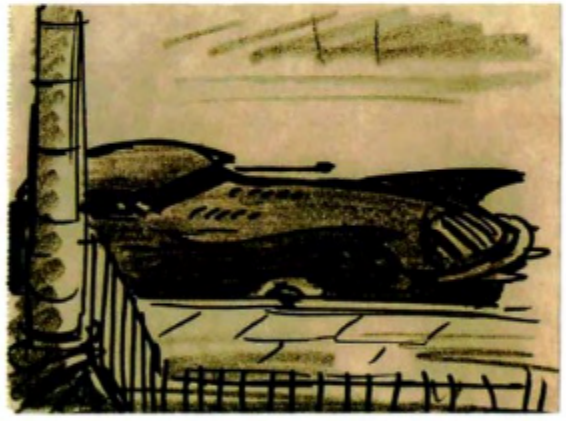

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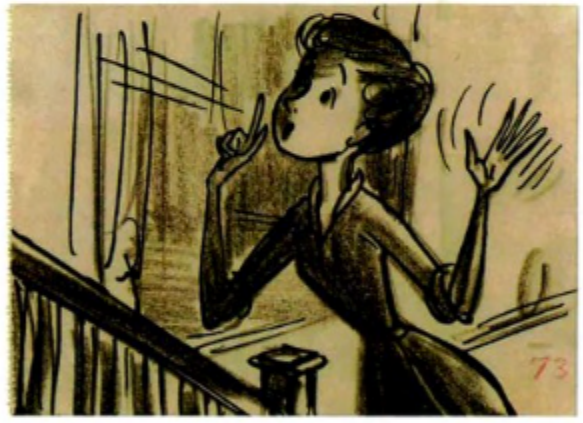

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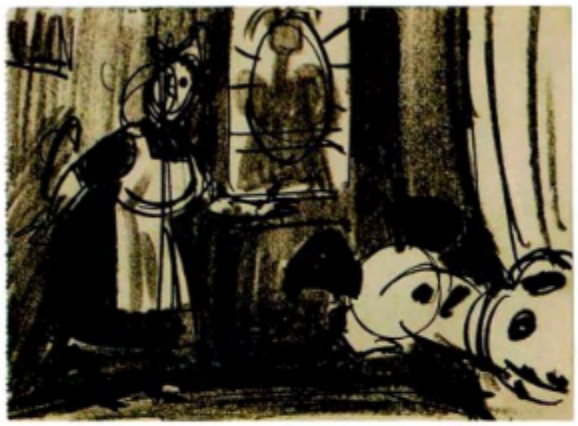

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THE JUNGLE BOOK 1967

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THE FOX AND THE HOUND 1981

6½F 4920 EW
4940 NS
24 frames
SC 20
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Sc 38 1

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Sc 38 2

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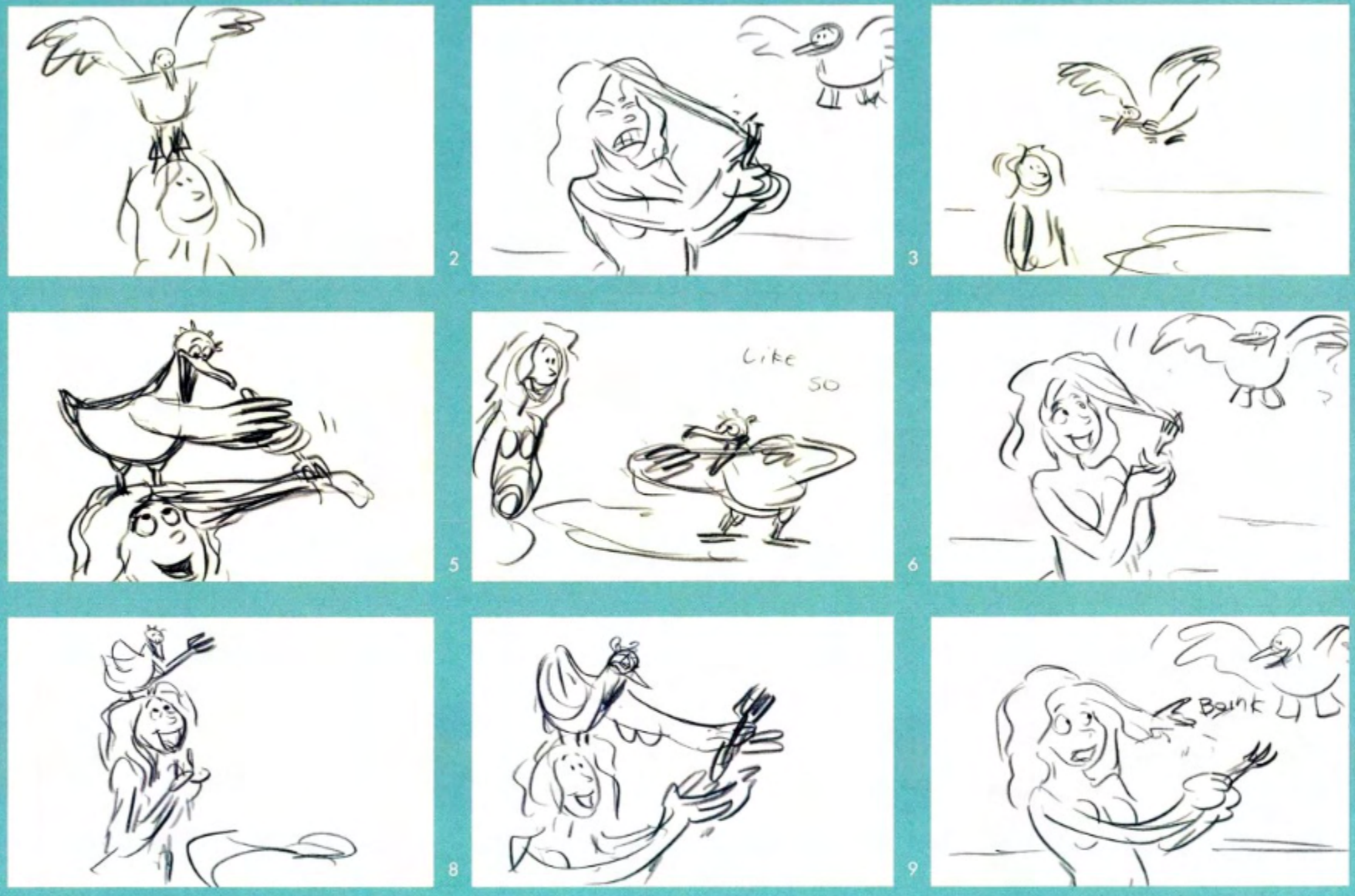

THE LITTLE MERMAID 1989

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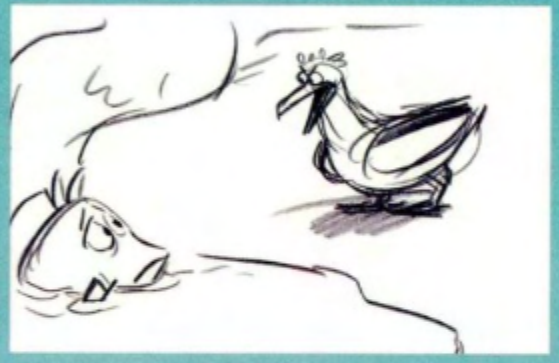

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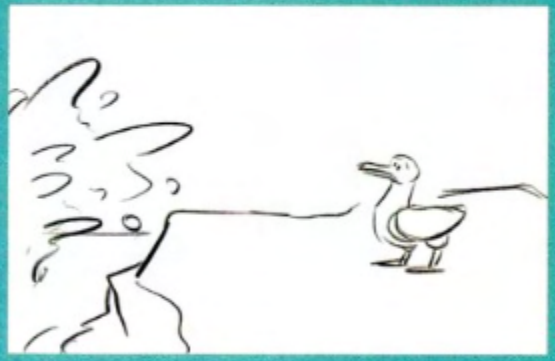
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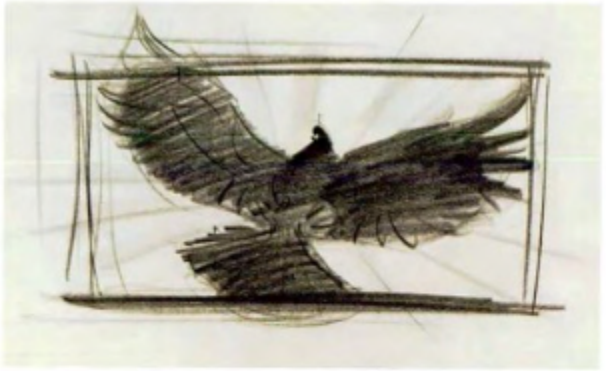
THE RESCUERS DOWN UNDER 1990



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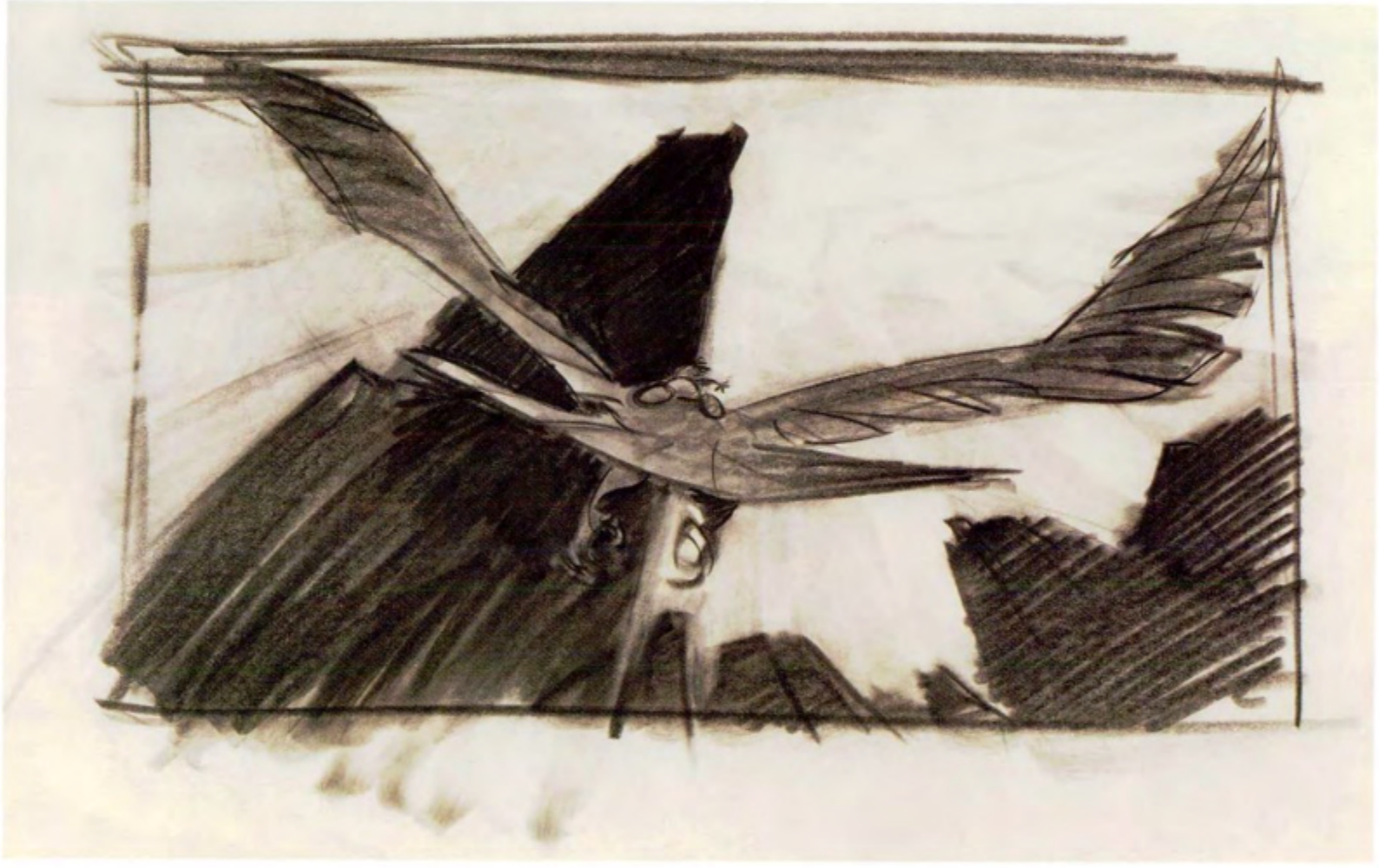

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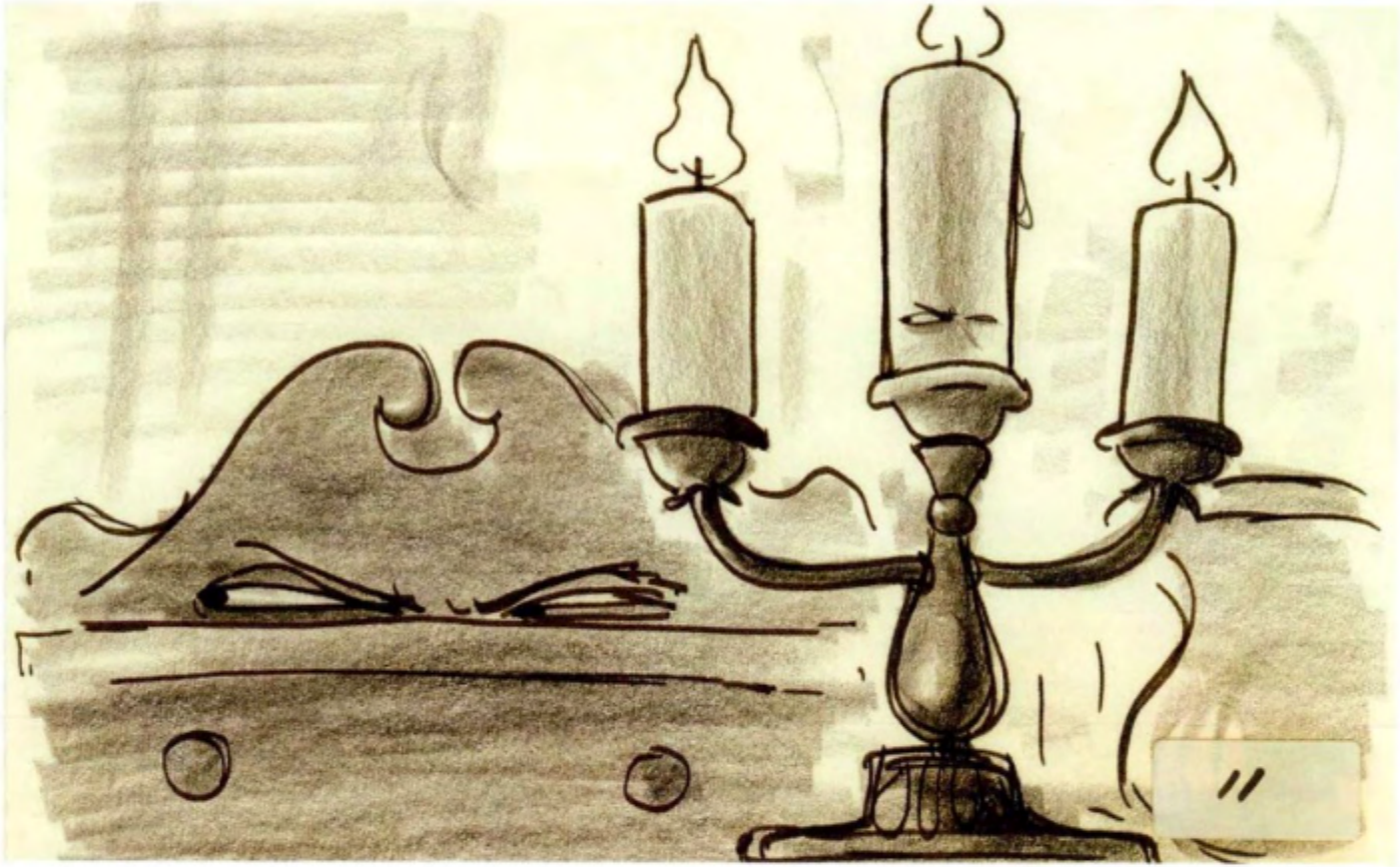
BEAUTY AND THE BEAST 1991



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91.2

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92.1

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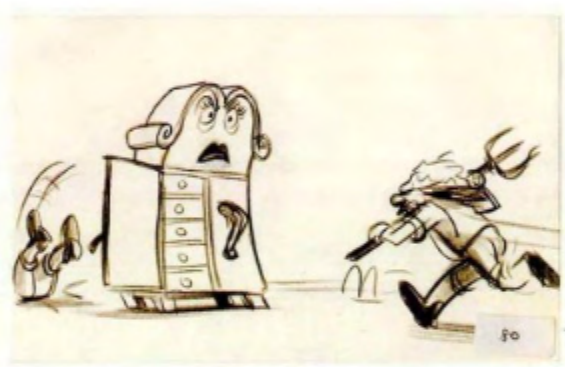

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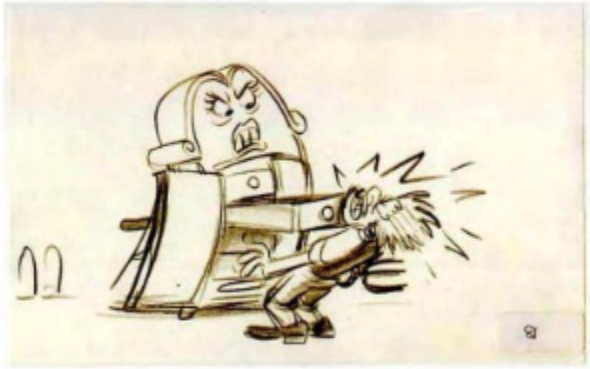

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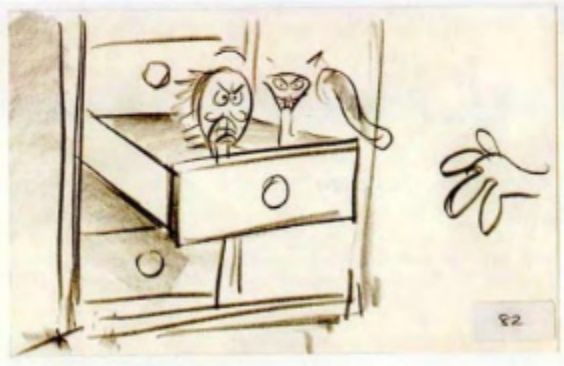

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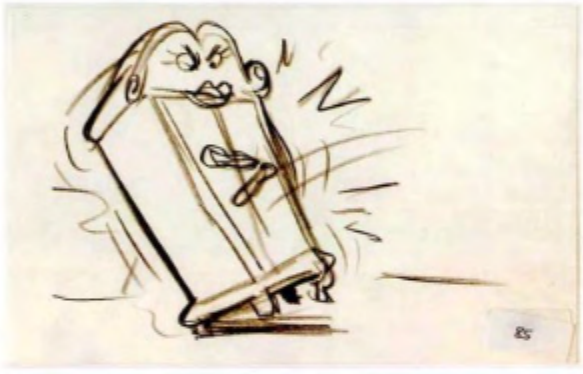

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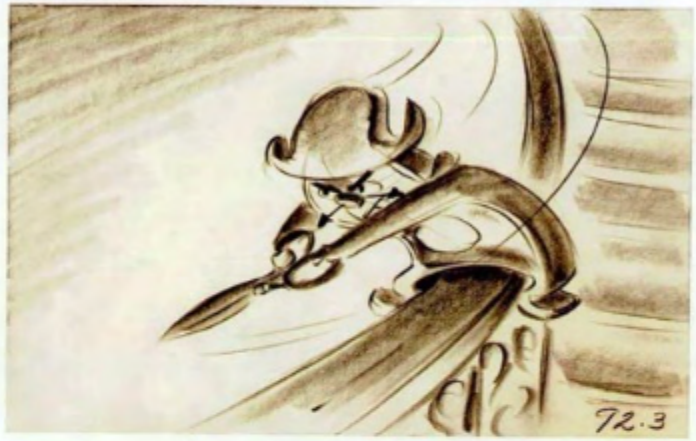

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ALADDIN 1992

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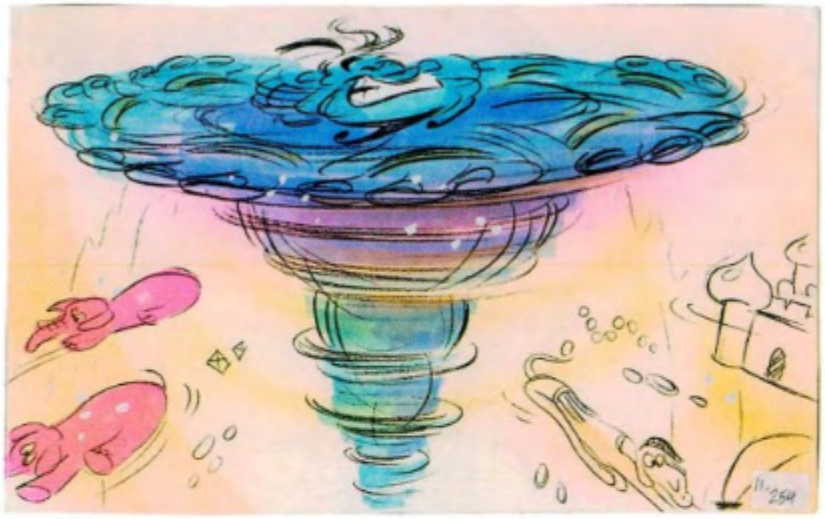

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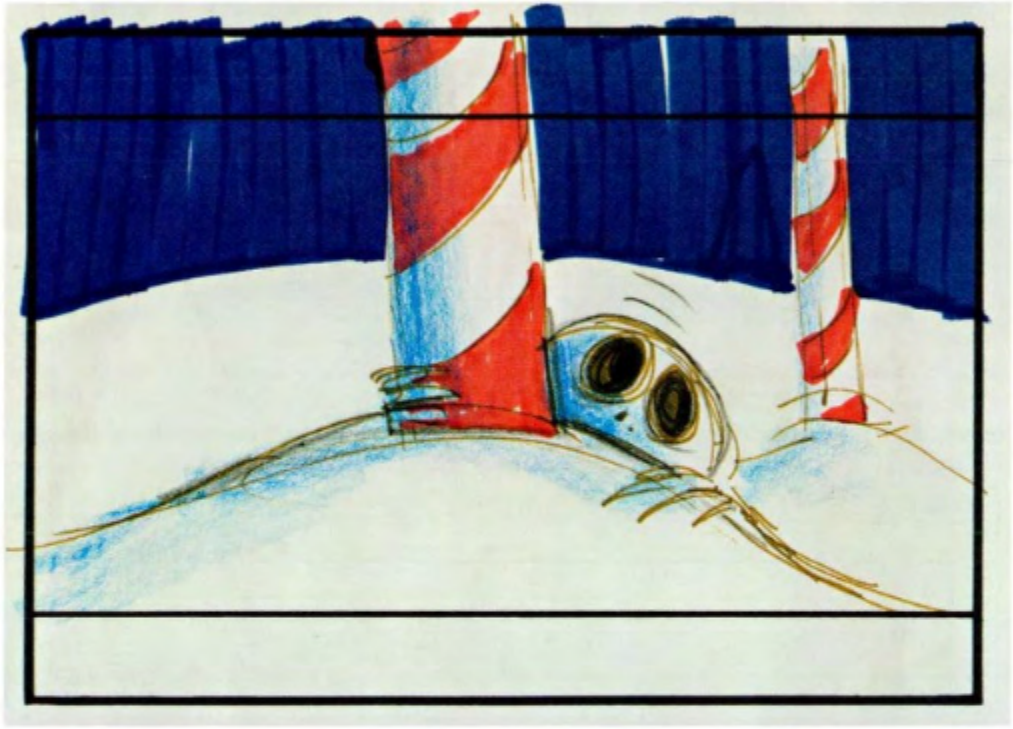

TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS 1993

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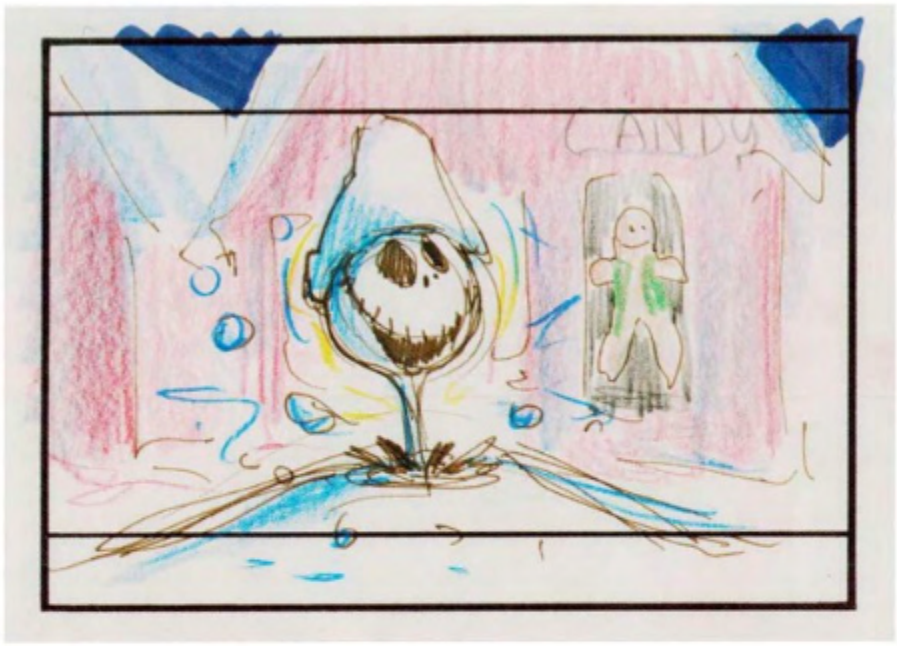

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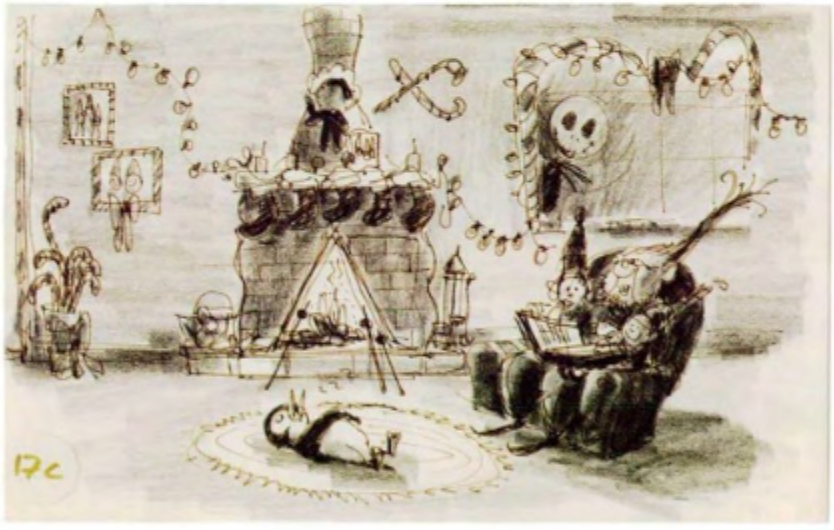

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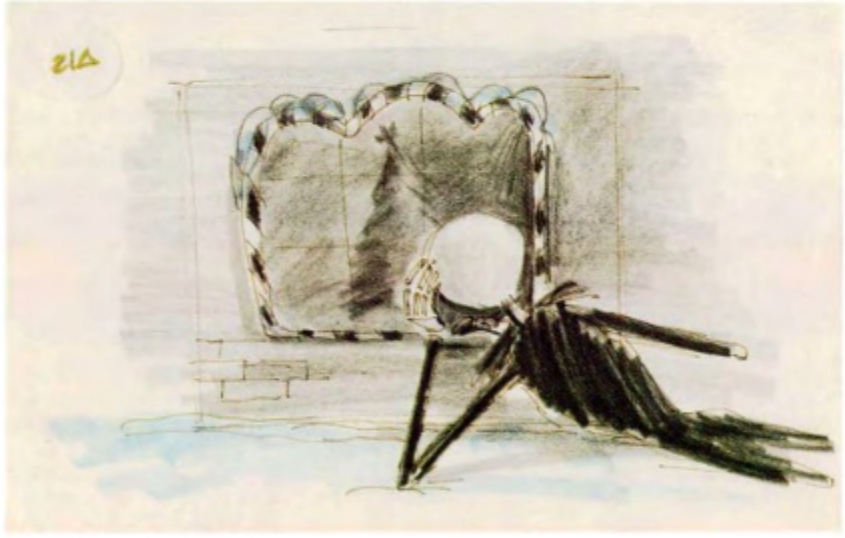

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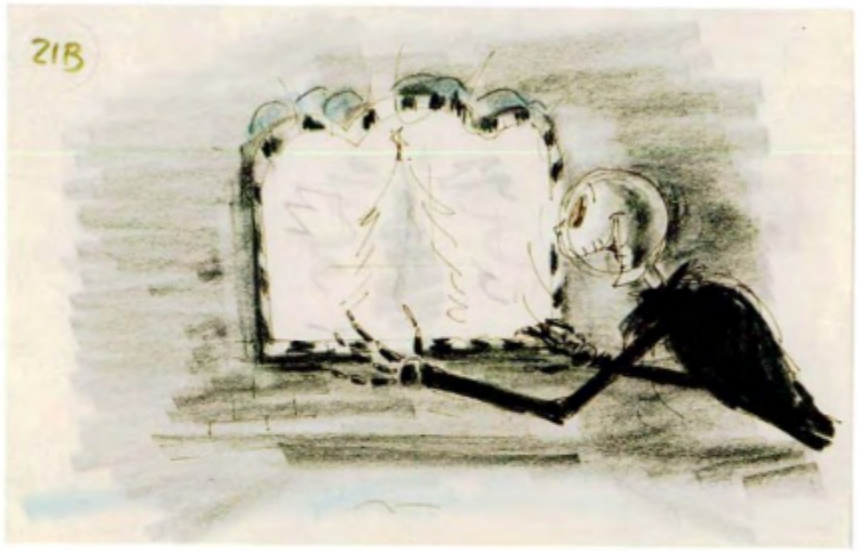

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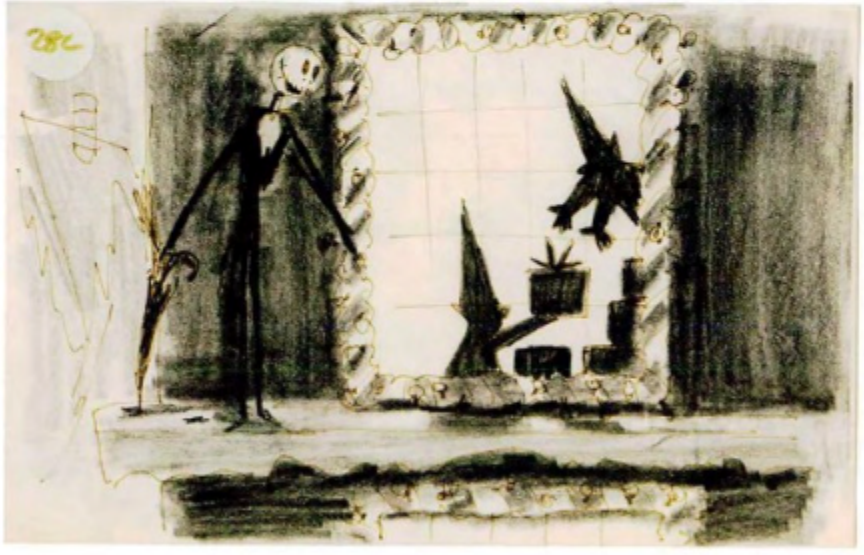

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THE LION KING 1994

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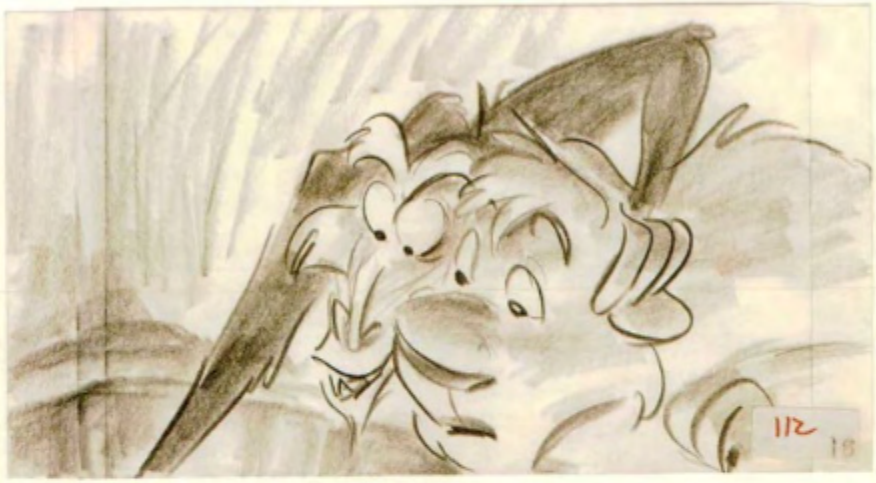

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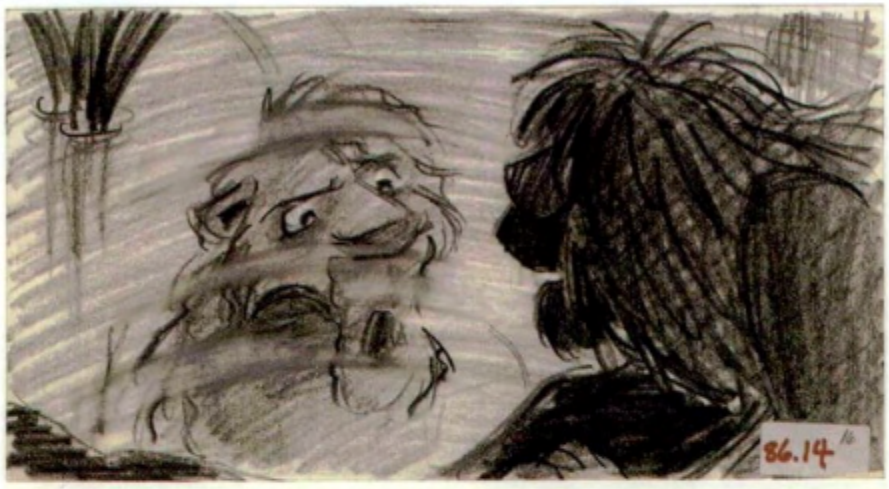

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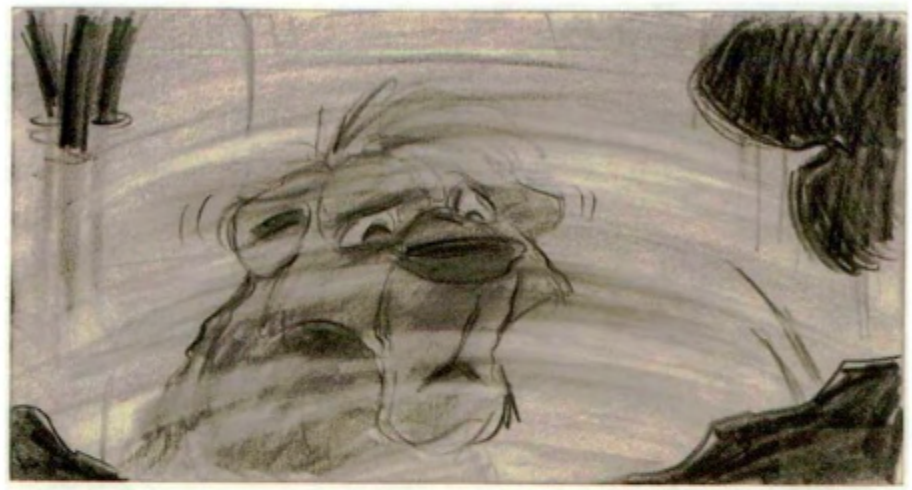

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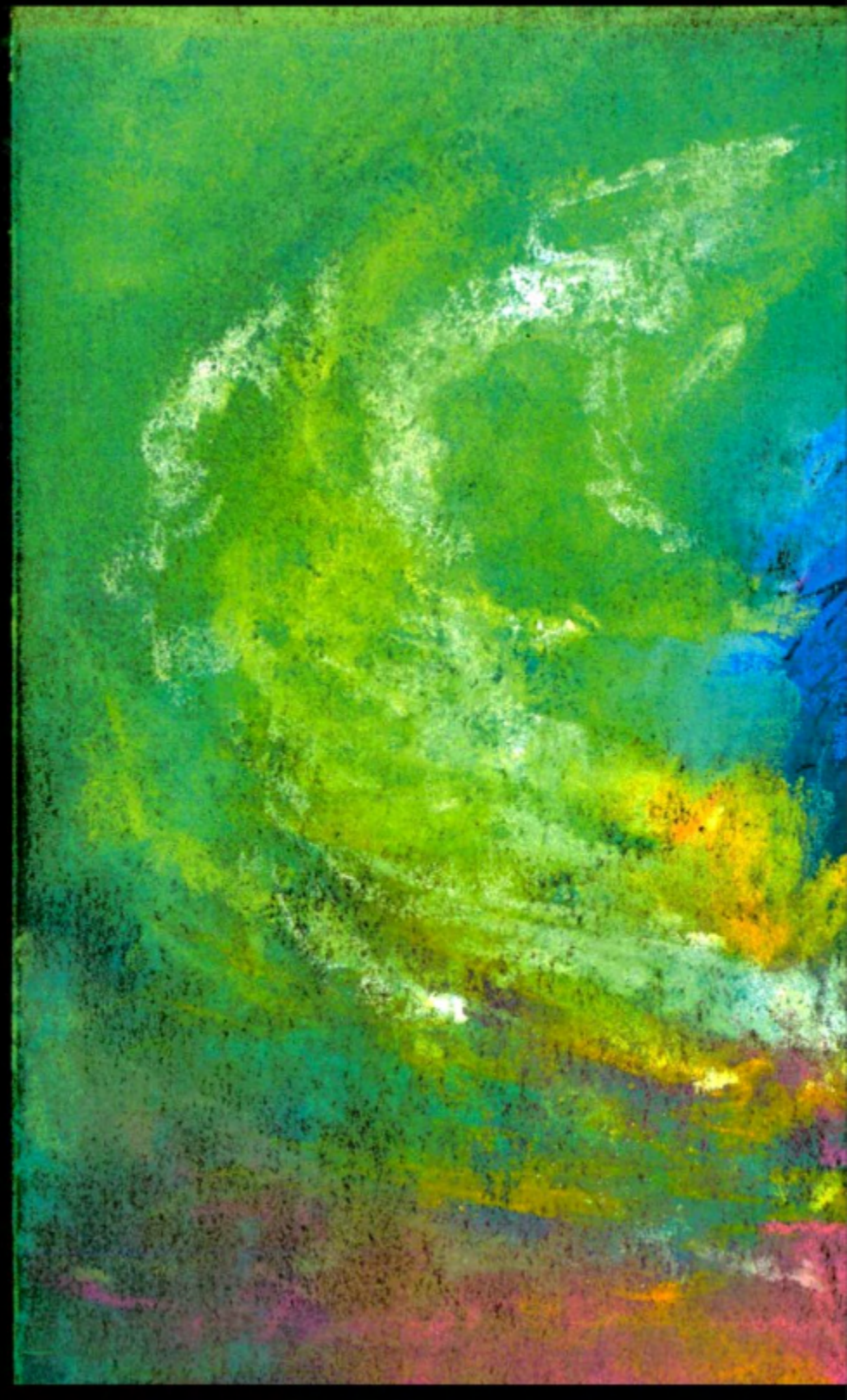

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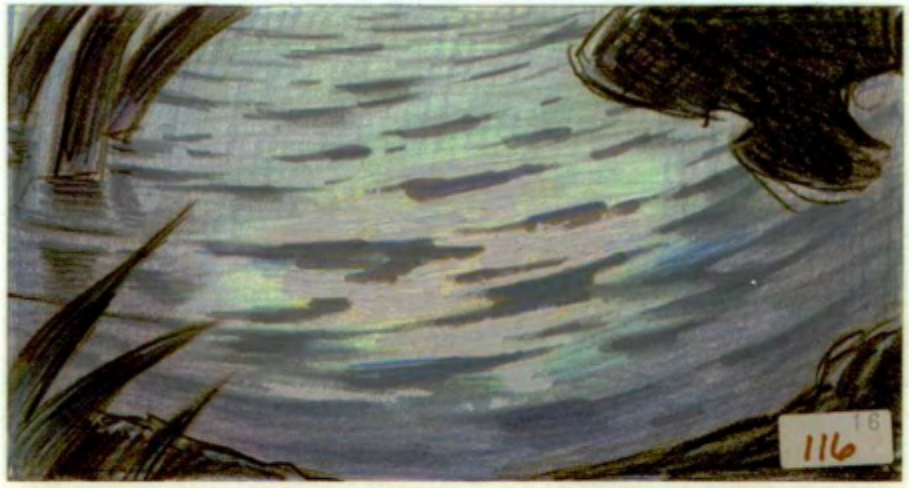

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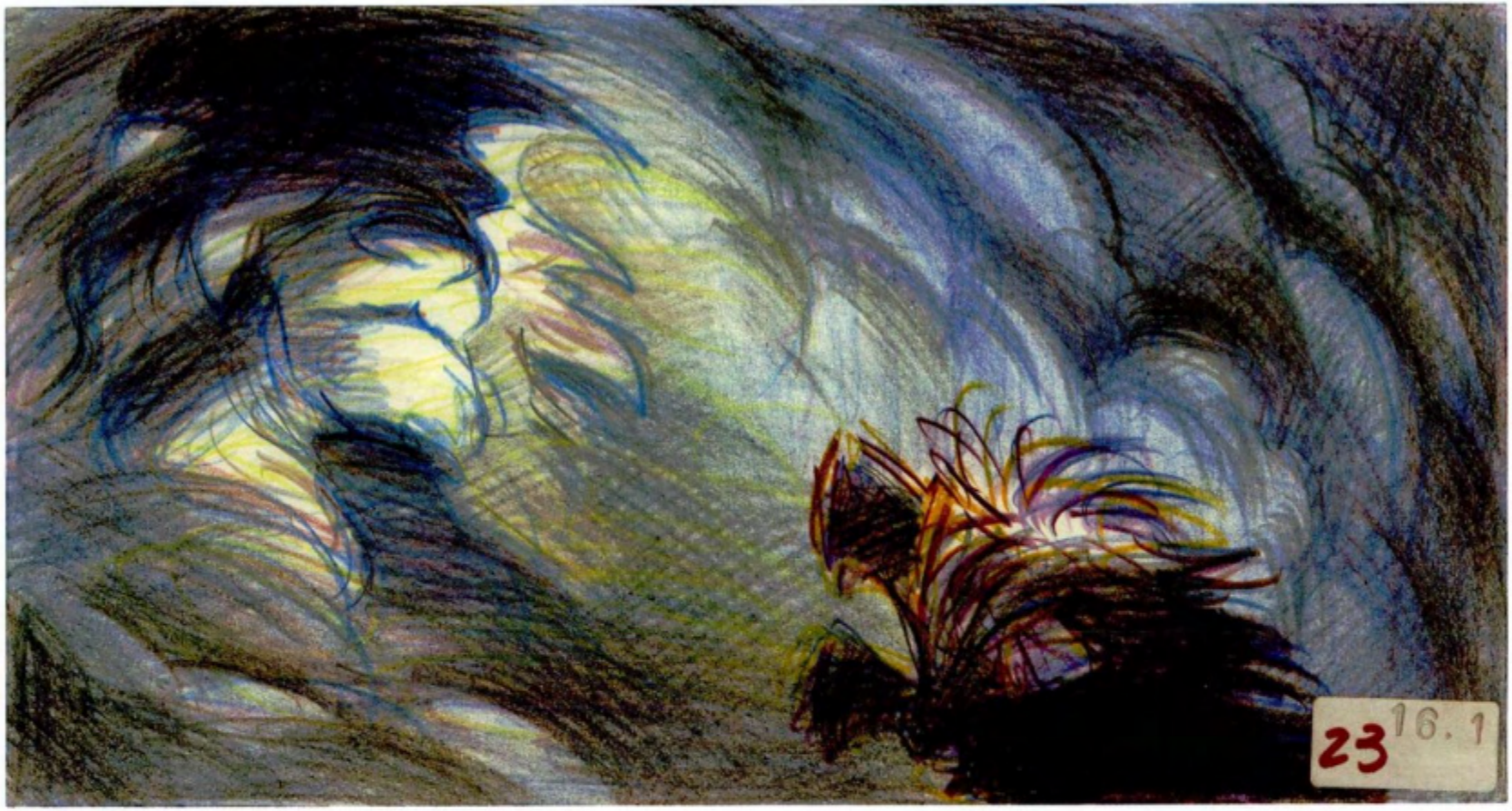

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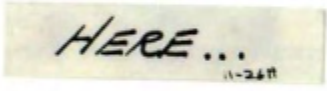

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POCAHONTAS 1995

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LET IT BREAK UPON YOU...
11-48K+49K

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...YOU WILL UNDERSTAND.

11-51H+48H

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THE HUNCHBACK OF NOTRE DAME 1996

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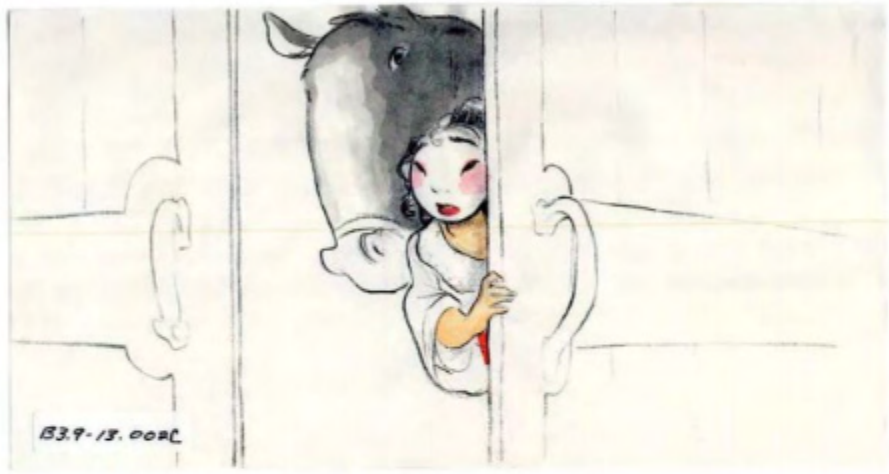

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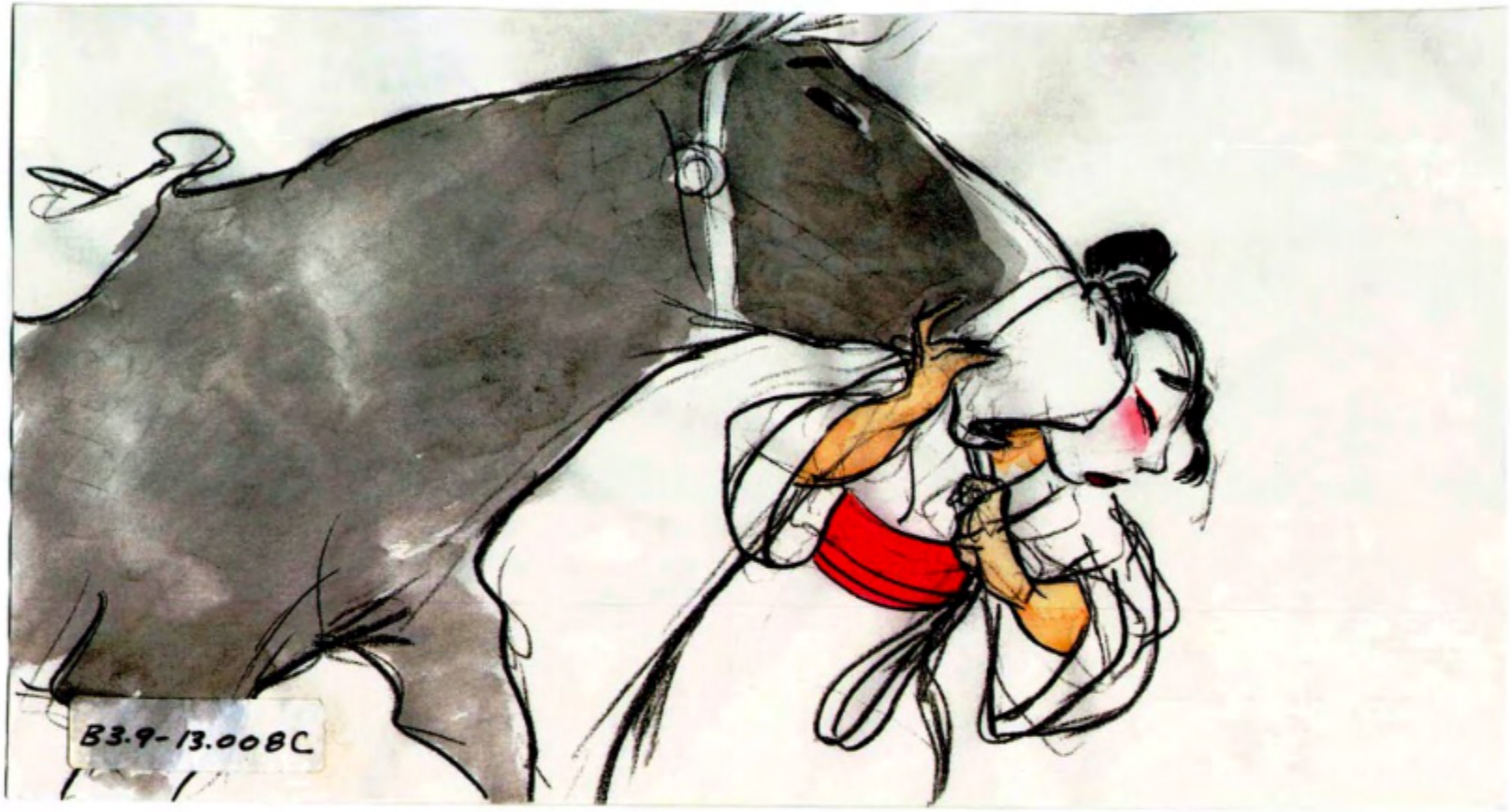
MULAN 1998



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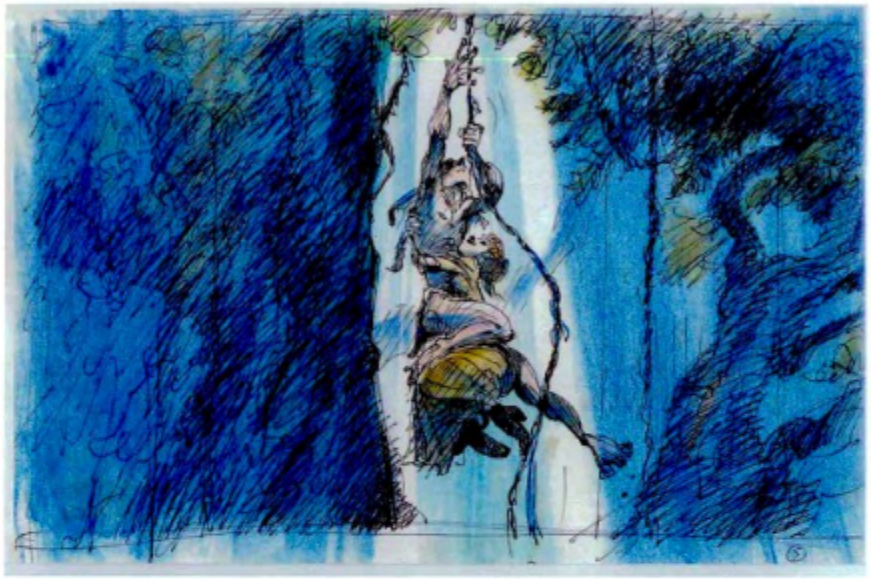
TARZAN 1999



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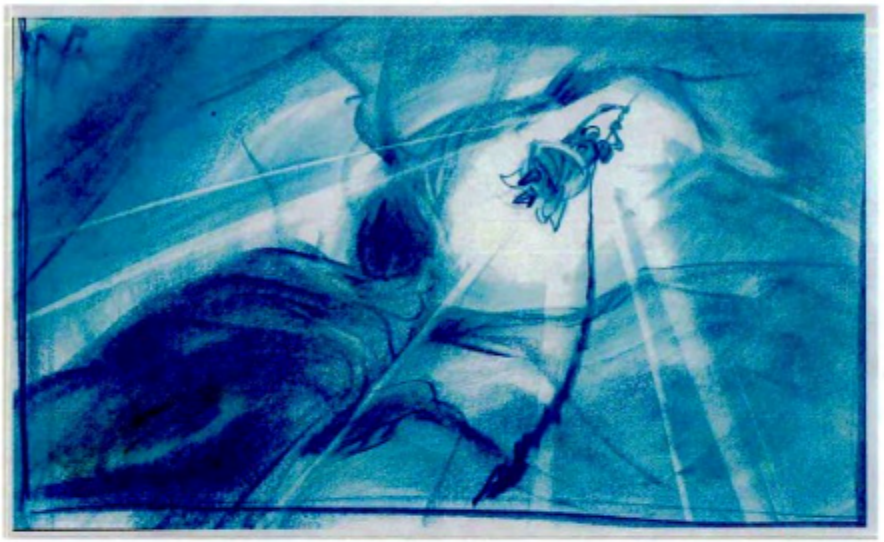

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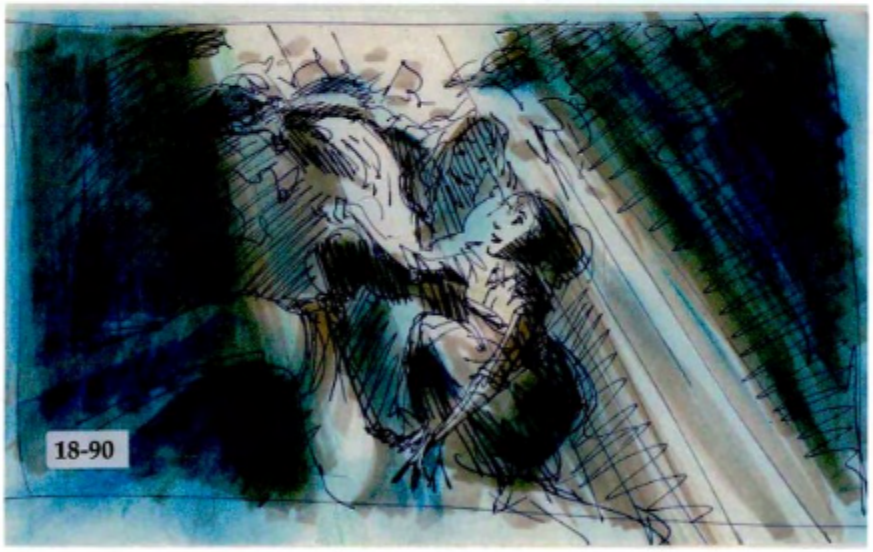

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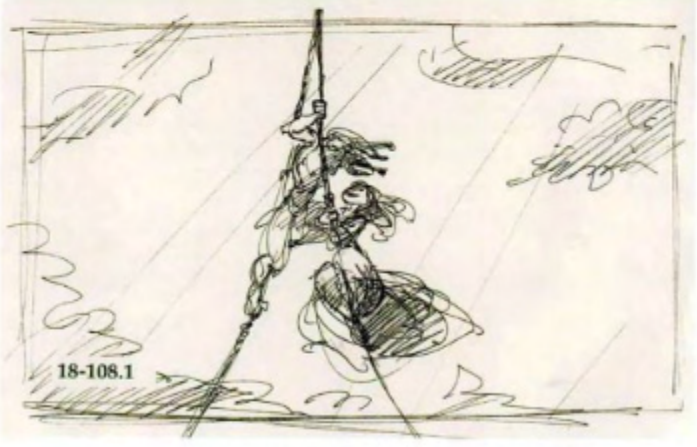

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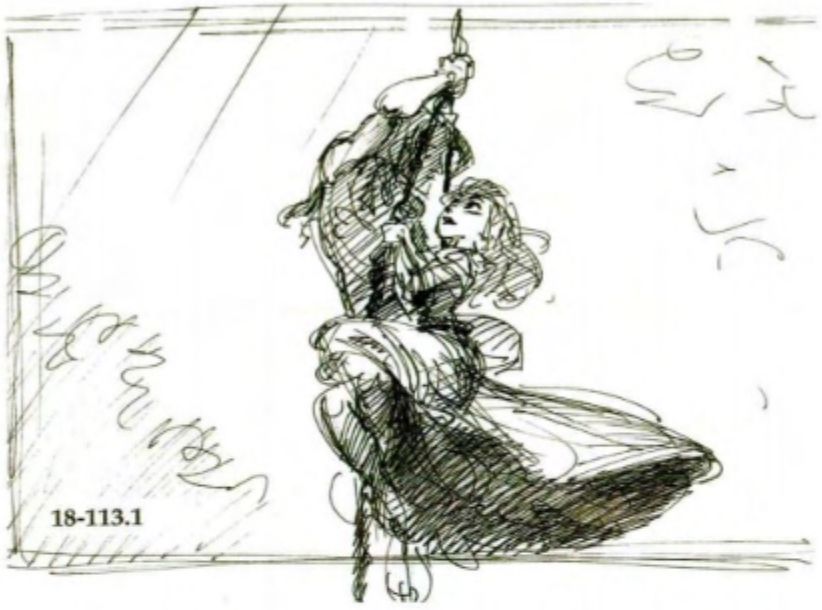

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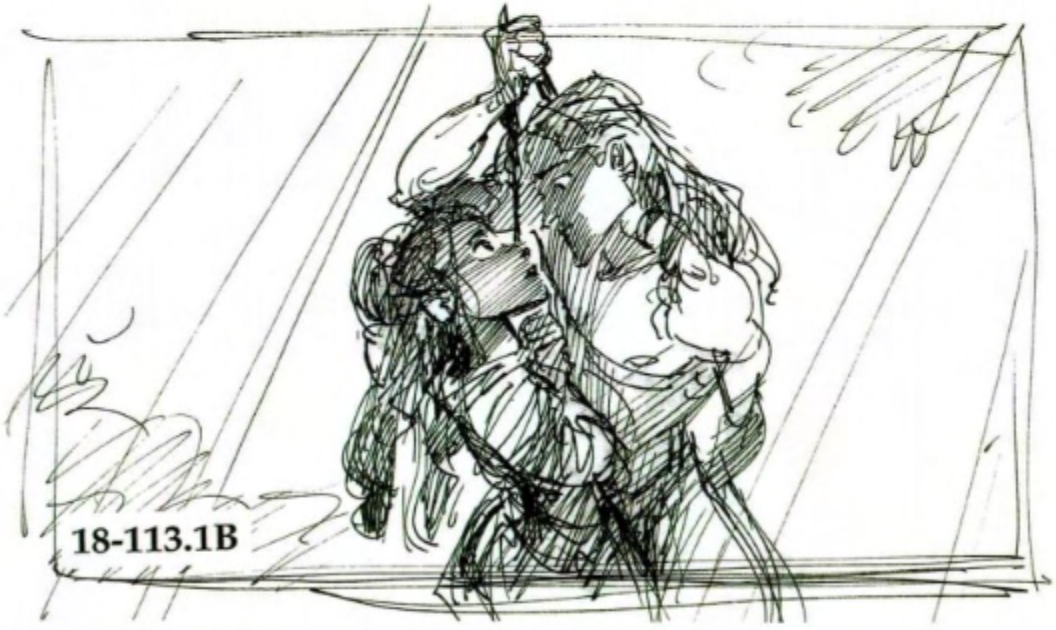

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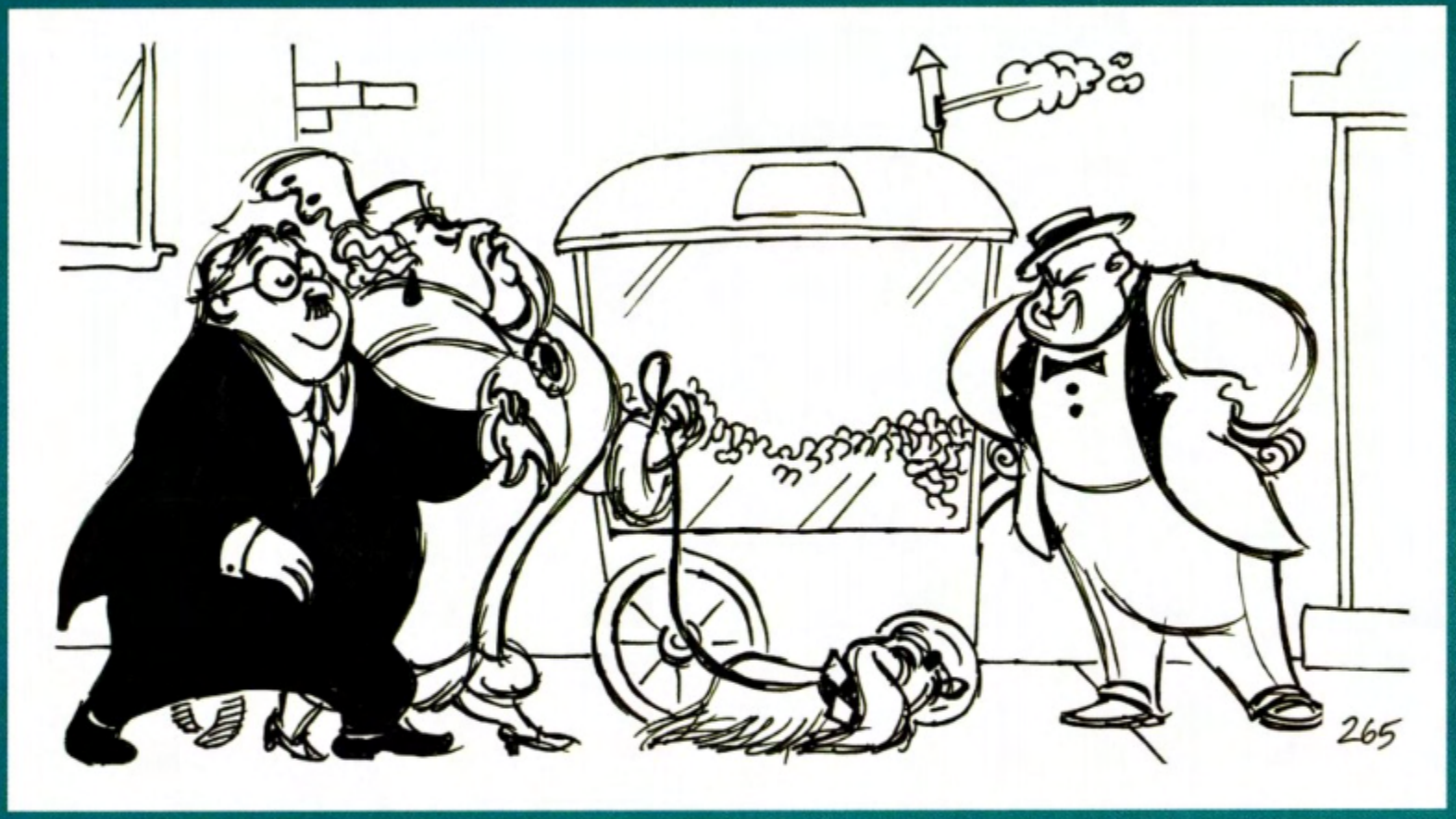

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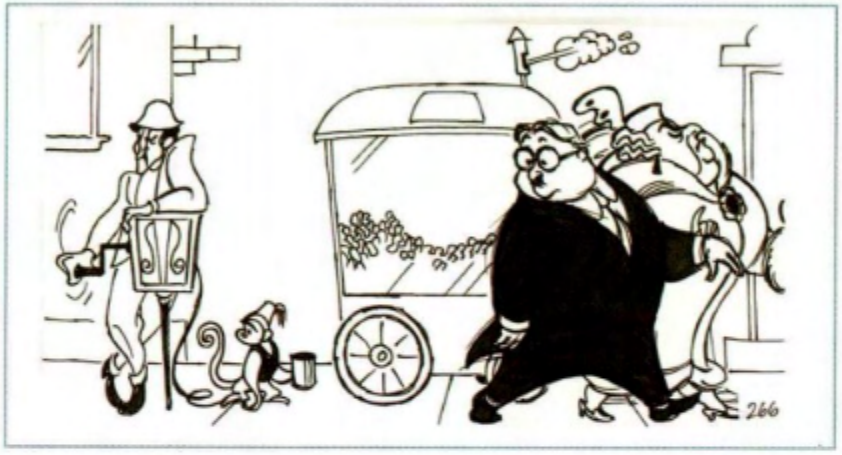
FANTASIA 2000, "RHAPSODY IN BLUE" 2000



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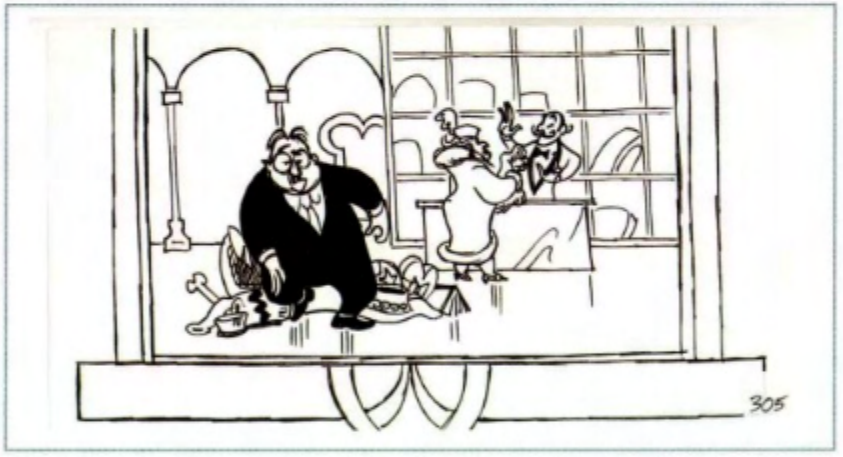

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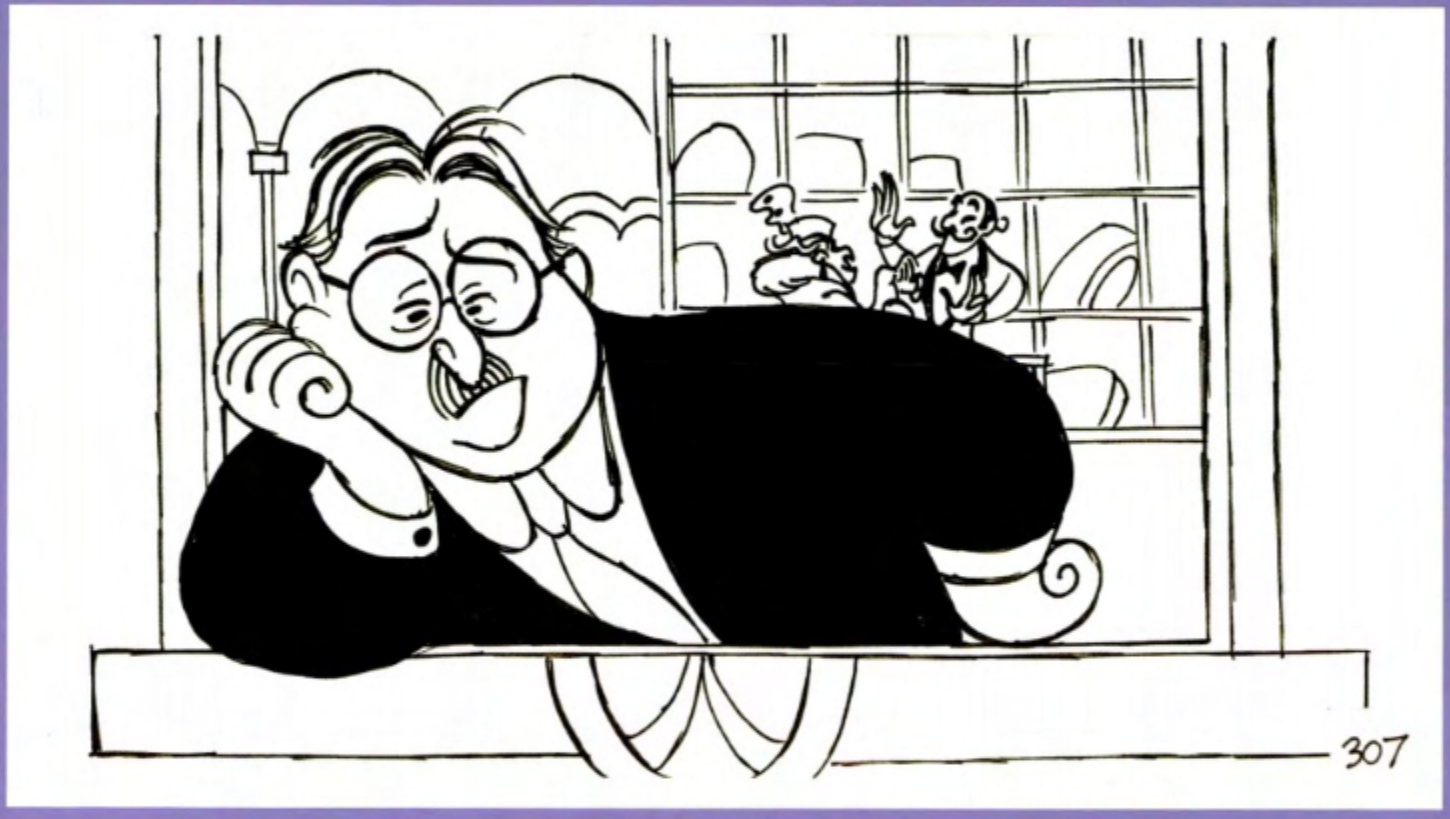

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FANTASIA 2000, "FIREBIRD SUITE – 1919 VERSION" 2000

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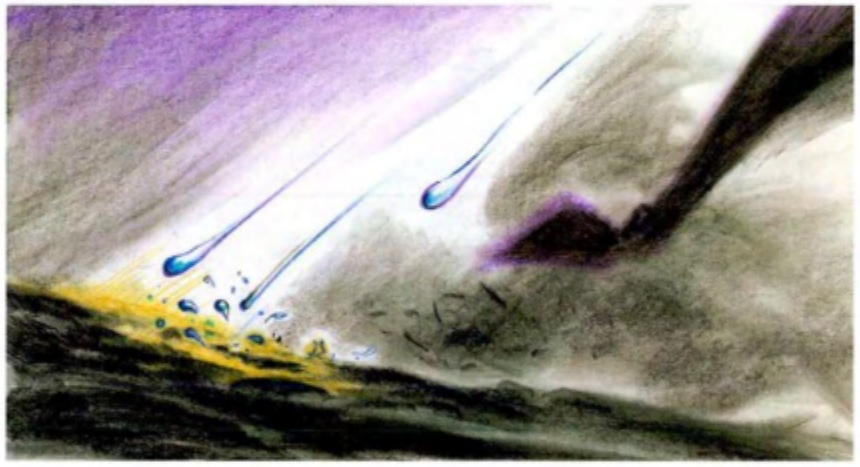

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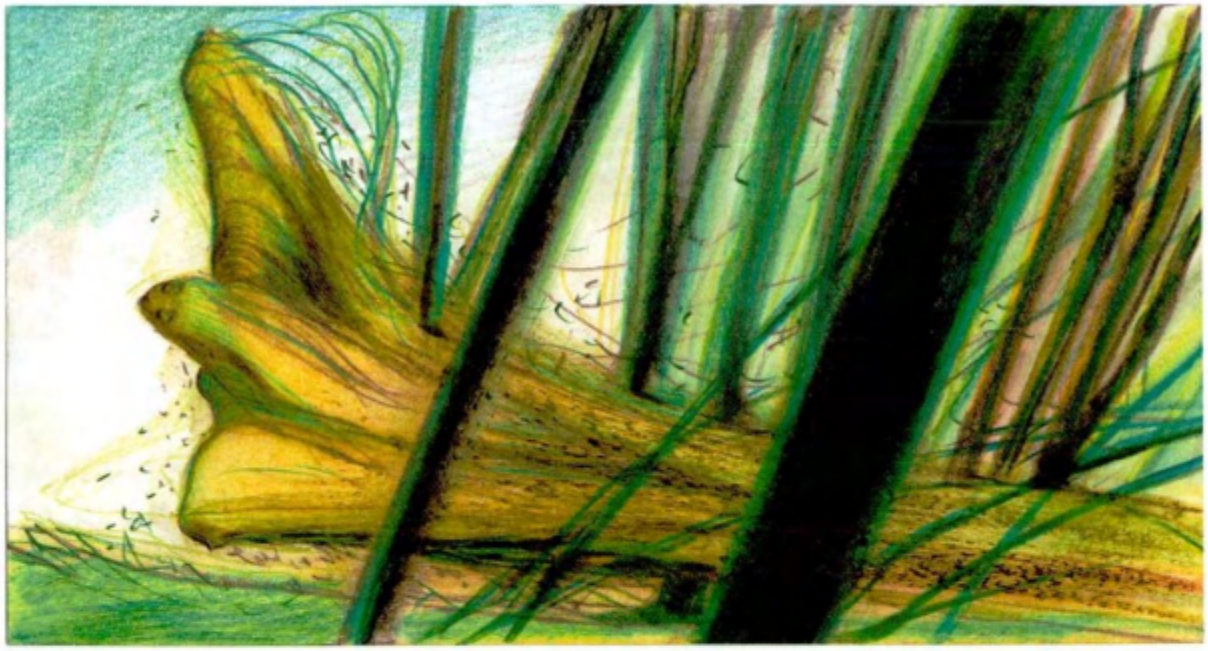


7

8

6

Lilo:
"BE CAREFUL OF THAT!!"

LILO & STITCH 2002

11.3A-019

2

You don't touch this!

11.3C-005

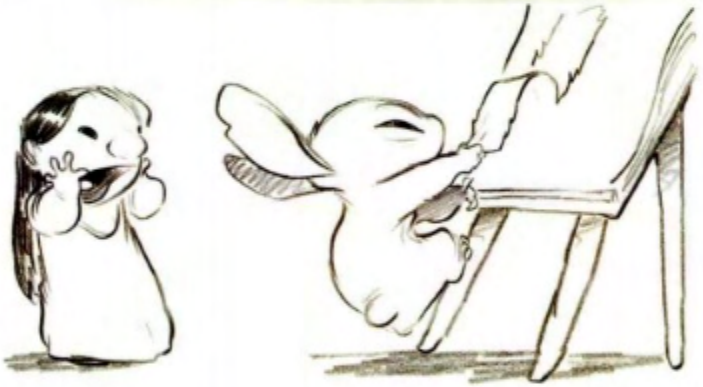
9

Lilo: Don't pull on her head
She's Recovering from Surgery!
11.3C-005

11.3C-007

10

Lilo: NO!



11.3C-008

11

Lilo:
That's from my blue period
11.3C-008

11.3C-010

12

11.3C-003

5

11.3C-002

6

STITCH NOISE

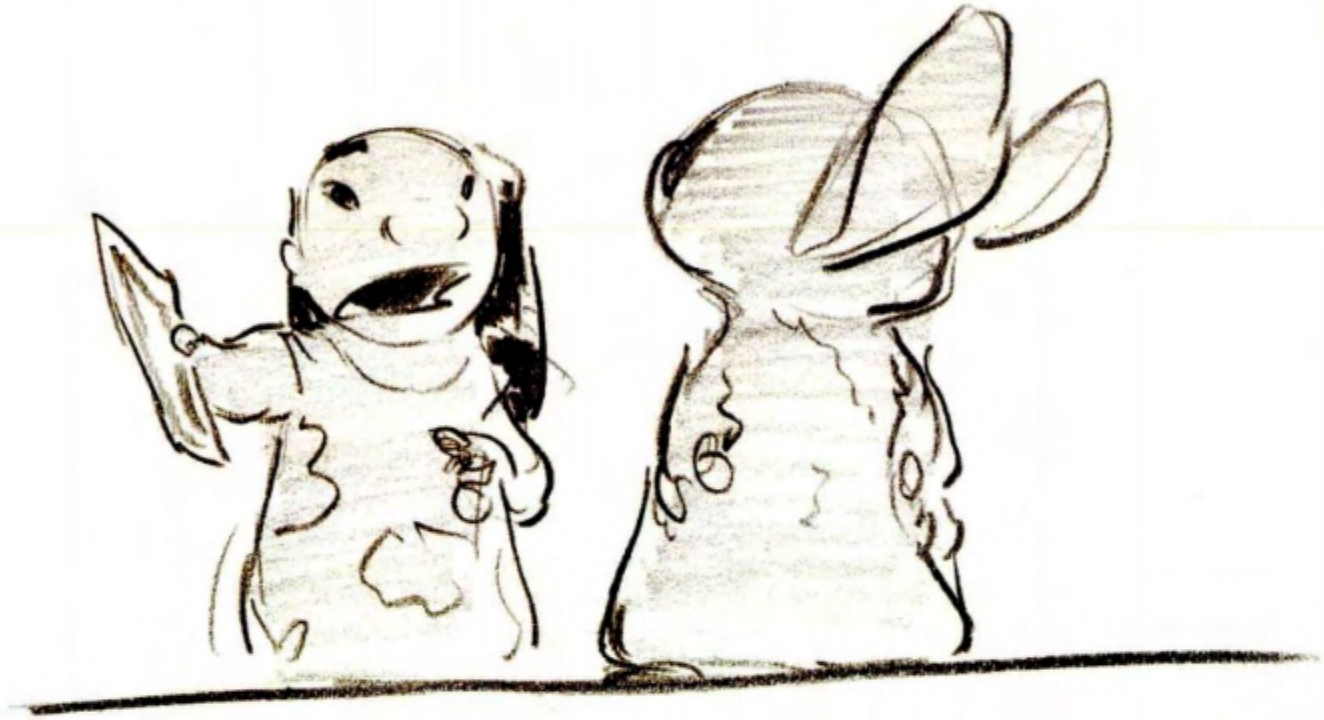
11.3C-004

7

11.3C-4.5A

8

Lilo: NO!



3 **11.3A-020**

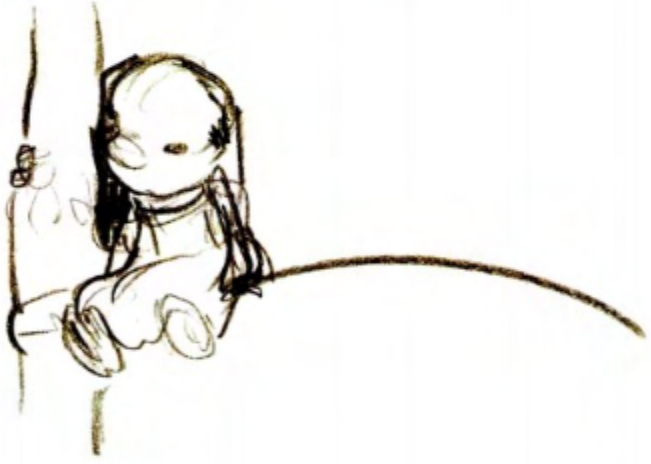
Don't EVER touch it!!

11.3C-001

11.3C-015

11.3C-017

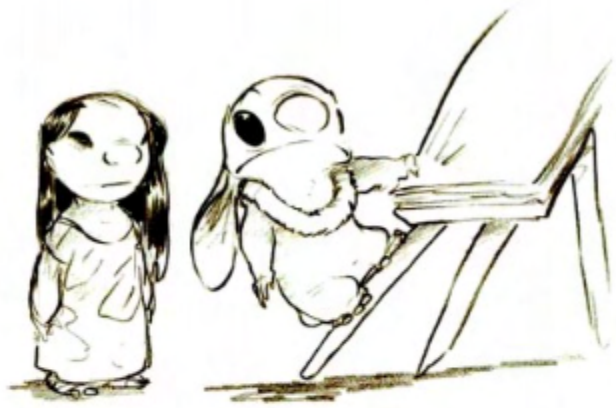
Lilo: "There. You know, you wreck everything you touch. Why not try and MAKE SOMETHING FOR A CHANGE?"



11.3C-020

11.3C-22A

11.3C-011



11.3C-13A

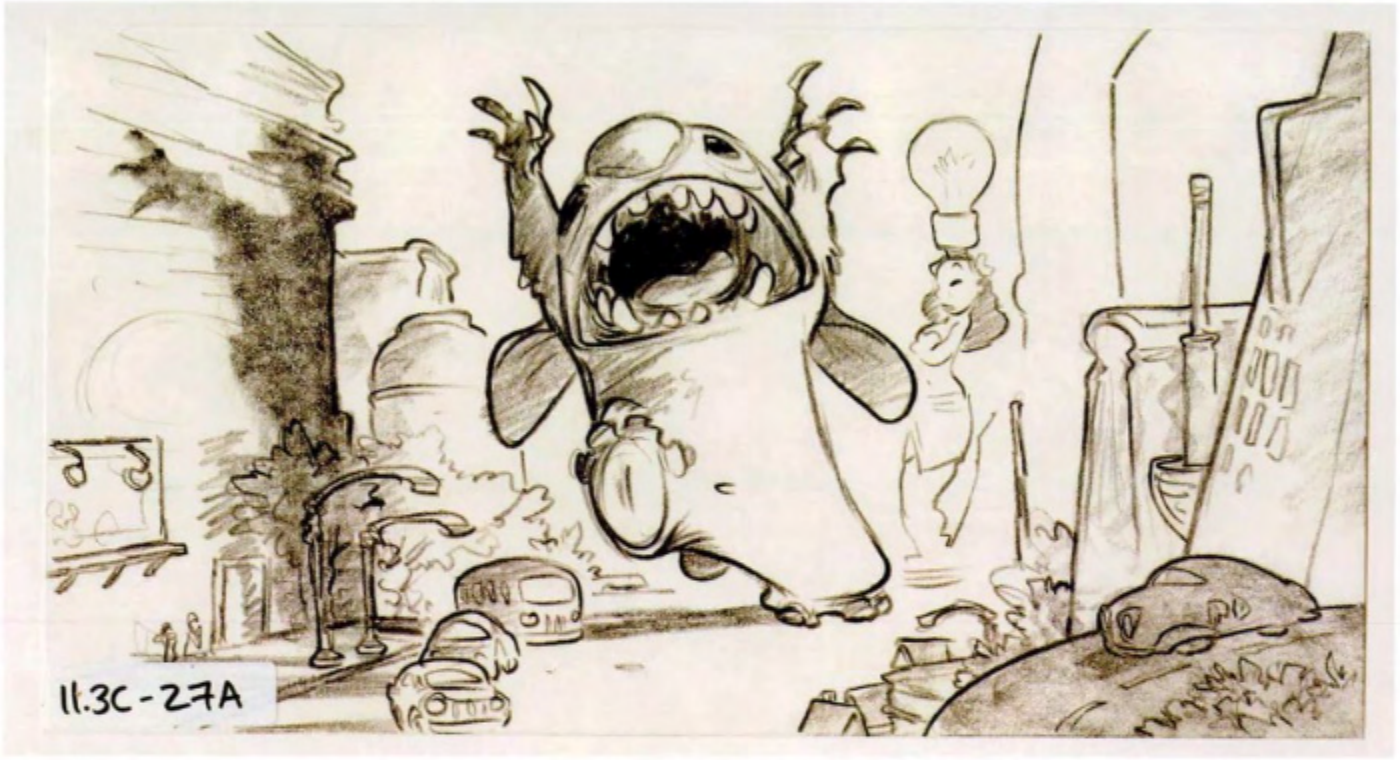
11.3C-14A

Stitch: Eh!

11.3C-14A

11.3C-014

LILO: WOW: San Francisco



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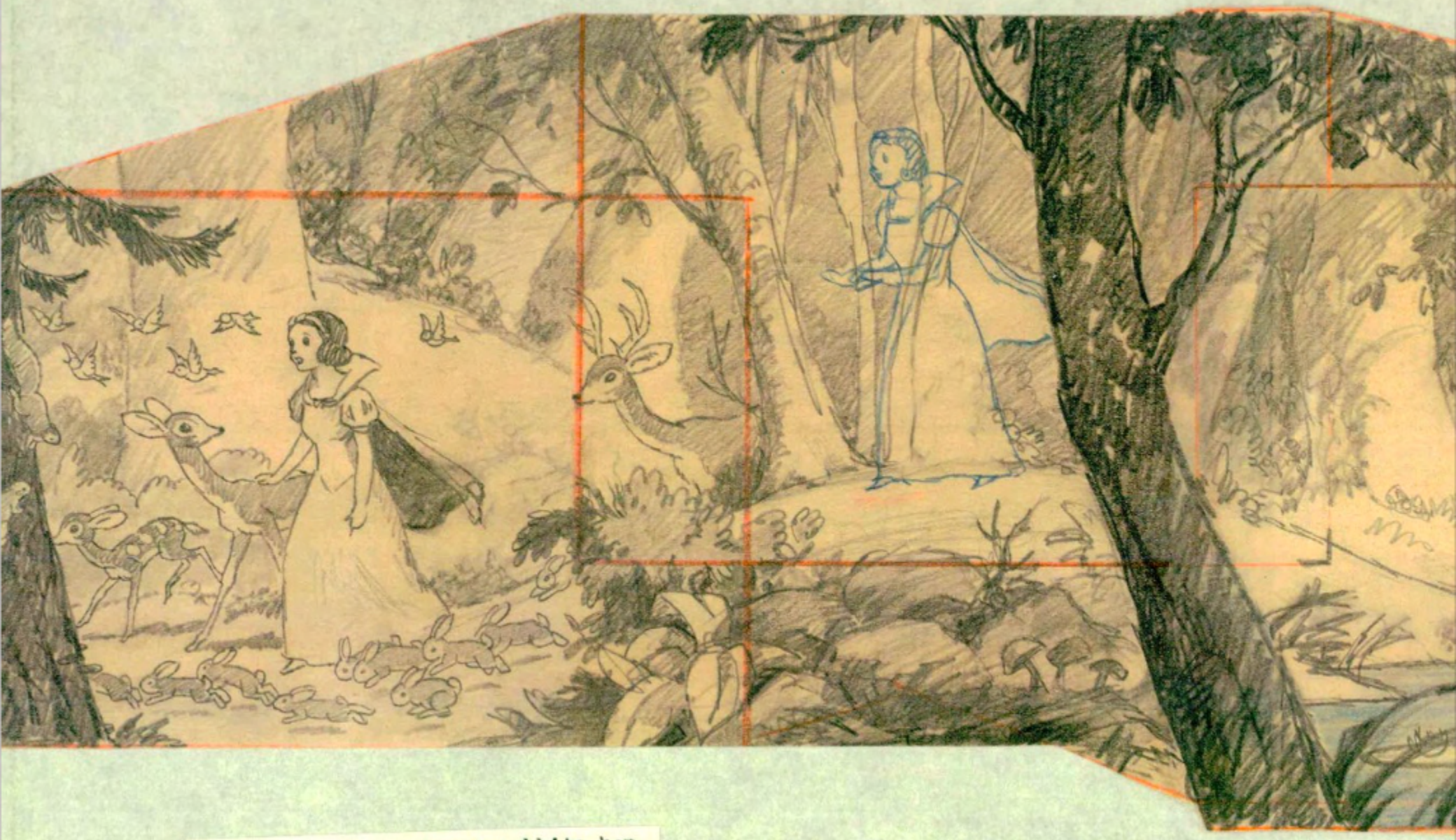

CU: S.W.'s feet - bunny rabbits hop along beside her as she walks

LS: PAN OF S.W. AND ANIMALS THRU WOODS - by water-reflections X-DIS

FILM SYNOPSES AND CREDITS

Illustrations for each production are listed by plate number and artist.
All dates listed are general domestic wide-release dates.

ALADDIN *(November 11, 1992)* **194–201**
In the mythical city of Agrabah, a street-smart thief proves he is more than just a "diamond in the rough" when he defeats the schemes of the Sultan's evil advisor, wins the love of the princess, and sets free his wisecracking Genie.
SCREENPLAY: Ron Clements, Ted Elliott, John Musker, Terry Rossio; STORY SUPERVISOR: Ed Gombert; STORY TEAM: Roger Allers, James Fujii, Francis Glebas, Kirk Hanson, Kevin Harkey, Daan Jippes, Larry Leker, Kevin Lima, Burny Mattinson, Sue C. Nichols, Brian Pimental, Rebecca Rees, Darrell Rooney, Chris Sanders, David S. Smith, Patrick A. Ventura.
Illustrations 1, 22: Ed Gombert; 2: Frances Glebas and Ed Gombert; 3–4, 12, 17–18: Eric Goldberg; 5–11, 13–16, 19–21: Kevin Harkey.

ALICE IN WONDERLAND *(July 26, 1951)* **148–151**
A young English girl finds things to be "curiouser and curiouser" as she encounters all of the absurd characters in Wonderland. Adapted from *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1872) by Lewis Carroll:
STORY TEAM: Milt Banta, Del Connell, Bill Cottrell, Joe Grant, Winston Hibler, Dick Huemer, Dick Kelsey, Tom Oreb, Bill Peet, Erdman Penner, Joe Rinaldi, Ted Sears, John Walbridge. **Illustrations 1–11: David Hall.**

ART OF SKIING, THE *(November 14, 1941)* **122–123**
In his absurdly accident-prone style, Goofy demonstrates jumps, turns, and stunts, showing exactly the way not to ski.
STORY: Jack Cutting and staff.
Illustrations 1–12: artist unknown.

BAMBI *(August 13, 1942)* **124–127**
With the help of his animal friends, a young fawn learns to survive and take his place as the Prince of the Forest. Based on *Bambi, a Life in the Woods* by Felix Salten, original publication (1923) and U.S. publication (1928):
STORY DIRECTION: Perce Pearce; STORY ADAPTATION: Larry Morey; STORY TEAM: Chuck Couch, Carl Fallberg, Melvin Shaw, George Stallings, Ralph Wright.
Illustrations 1–12: Marc Davis.

BAND CONCERT, THE *(February 23, 1935)* **34–37**
Mickey Mouse conducts a concert in the park, in spite of the musical interruptions of Donald Duck, as ice cream and peanut vendor. A cyclone appears, sweeping up both orchestra and audience and returning the orchestra to get its applause from the sole remaining audience member—Donald Duck. STORY TEAM: unknown.
Illustrations 1–6: artist unknown.

BEACH PARTY, THE *(November 5, 1931)* **16**
When Mickey Mouse, Minnie Mouse, Pluto, Clarabelle Cow, and Horace Horsecollar go to the beach, they have a great time until Pluto disturbs an angry octopus that mocks them from the water and battles the party.
STORY TEAM: unknown.
Illustrations 1–3: artist unknown.

BEAUTY AND THE BEAST *(November 22, 1991)* **184–193**
When Belle takes her father's place as the prisoner of the terrifying Beast, she discovers that the Beast and his castle are under an enchantment that can only be broken by the woman who is brave enough to love a beast.
SCREENPLAY: Linda Woolverton; STORY SUPERVISOR: Roger Allers; STORY TEAM: Kelly Asbury, Brenda Chapman, Tom Ellery, Kevin Harkey, Robert Lence, Burny Mattinson, Brian Pimental, Joe Ranft, Christopher Sanders, Bruce Woodside.
Illustrations 1, 17–18: Roger Allers; 2–14: Joe Ranft; 15–16, 19–26: Burny Mattinson; 27–30: Chris Sanders with color by Hans Bacher.

BIG BAD WOLF, THE *(April 14, 1934)* **22–25**
Practical Pig warns Red Riding Hood and his two brothers that the Wolf is lurking nearby. But the two foolish pigs join Red on her visit to her grandmother's house in the woods. The Wolf overhears and gets to the house first, disguising himself as Red's grandmother. Practical Pig saves the day by chasing the Wolf away with hot coals and popping corn. STORY: Ted Sears and staff.
Illustrations 1–14: artist unknown.

CINDERELLA *(February 15, 1950)* **142–145**
With the help of her animal friends and her Fairy Godmother, Cinderella overcomes her cruel stepmother's obstacles to attend the royal ball and win the heart of Prince Charming. Based on the traditional story "Cendrillon," as recounted by Charles Perrault in *Histoires ou contes du temps passé* (1697):
STORY TEAM: Kenneth Anderson, Homer Brightman, Winston Hibler, Erdman Penner, Harry Reeves, Joe Rinaldi, Bill Peet (as Bill Peed), Ted Sears.
Illustrations 1–10: artist unknown.

CLOCK CLEANERS *(October 15, 1937)* **82–85**
Mickey, Donald, and Goofy clean a huge clock on a high tower. Donald becomes tangled in the balance wheel and Goofy is knocked silly when the clock strikes. Mickey tries to save Goofy, but all three end up caught in the balance wheel and are finally thrown to the floor where their bodies continue to move in imitation of the clock's mechanism.
STORY TEAM: Otto Englander, Webb Smith.
Illustrations 1–10: artist unknown.

COUNTRY COUSIN, THE *(October 31, 1936)* **62–63**
Abner, a country mouse, visits his cousin Monty in the big city. Awed at the splendor of Monty's home and food, he overeats and gets drunk enough to challenge a cat. The cat chases him outside, where the traffic is even more of a threat. Abner takes off back to the country, deciding that city life is too much for him. STORY TEAM: Bill Cottrell, Dick Rickard. **Illustrations 1–15: artist unknown.**

DUMBO *(October 23, 1941)* **9, 112–121**
An outcast young circus elephant with unusually large ears discovers his unique talent for flying and becomes the hit of the big top. Based on *Dumbo* (1939) by Helen Aberson & Harold Pearl; SCREEN STORY: Joe Grant and Dick Huemer; STORY DIRECTION: Otto Englander; STORY DEVELOPMENT: Aurie Battaglia, Bill Peet, Joe Rinaldi, Webb Smith, George Stallings.
Illustrations 1-9, 23–28: Bill Peet; 12-22: Elmer Plumer; 10–11, 29: artist unknown.

FANTASIA, "THE SORCERER'S APPRENTICE"
(November 13, 1940) 104–111
Mickey Mouse decides to use his master's magical hat to bring a broom to life to do his chores for him, but everything gets out of hand and Mickey must answer to the stern Yen Sid for overstepping his abilities. STORY DIRECTION: Joe Grant, Dick Huemer; STORY DEVELOPMENT: Carl Fallberg, Perce Pearce. **Illustrations 1–10: artist unknown.**

FANTASIA 2000, "FIREBIRD SUITE – 1919 VERSION"
(January 1, 2000) 244–247
Inspired by the melodies composed by Igor Stravinsky, nature experiences death through the destructive forces of a volcanic Firebird and rebirth in the creative forces of an elk and a Nature Sprite. STORY TEAM: Gaëtan Brizzi, Paul Brizzi. **Illustrations 1–8: Gaëtan Brizzi, Paul Brizzi.**

FANTASIA 2000, "RHAPSODY IN BLUE"
(January 1, 2000) 238–243
Set to George Gershwin's "Rhapsody in Blue," this segment presents a stylized look at life in Manhattan during the Great Depression, as seen through the eyes of several diverse characters living there, drawn in the style of Al Hirschfeld. STORY: Eric Goldberg. **Illustrations: 1–22: Eric Goldberg.**

FARMYARD SYMPHONY *(October 14, 1938)* 2, 88–91
A farmyard musical set to operatic music, the film depicts everyday life on a farm, led by a rooster and a pullet. The only spoken words are from the farmer and his wife as they call to the animals at feeding time. STORY TEAM: Erdman Penner, George Stallings.
Illustrations p. 2 & pp. 88–89, 1–2: Erdman Penner; p. 90–91, 3–6: Ferdinand Horvath.

FERDINAND THE BULL *(November 25, 1938)* 92–95
Ferdinand is a peace-loving bull who only wants to sit quietly and smell the flowers. When a bee sting enrages Ferdinand, representatives from the bullring mistakenly think he is vicious and bring him to the arena in Madrid to fight. But Ferdinand will not fight, choosing instead to smell the bouquet of flowers a woman has tossed to the matador.

TOP, LEFT TO RIGHT: Kendall O'Connor, unknown, T. Hee, Hal Doughty; ABOVE, LEFT TO RIGHT: Bill Peet, George Stallings, Wilfred Jackson; RIGHT, LEFT TO RIGHT: Walt Disney, Dick Huemer, Joe Grant.

TOP LEFT: Dick Kelsey;
TOP, LEFT TO RIGHT: Salvador Dali, unknown, John Hench;
ABOVE: Ralph Wright;
LEFT: Bill Peet.

Finally, Ferdinand is sent back to his idyllic life on the pasture. Based on *The Story of Ferdinand* by Munro Leaf, with illustrations by Robert Lawson (1936); STORY TEAM: Dick Rickard, George Stallings.
Illustration 1: artist unknown; 2–10: Ferdinand Horvath.

FISHIN' AROUND *(September 25, 1931)* 14–15
Mickey and Pluto go fishing and encounter fish that play tricks on them. The sheriff tries to arrest Mickey and Pluto, who escape in their boat. STORY TEAM: unknown.
Illustrations 1–5: artist unknown.

FOX AND THE HOUND, THE *(July 10, 1981)* 174–177
In rural America, a fox and a hound dog grow to discover that their unlikely friendship is more important to them than their natural instinct to be enemies. Based on *The Fox and the Hound* by Daniel Pratt Mannix IV (1967); STORY TEAM: Ted Berman, Larry Clemmons, Vance Gerry, Steve Hulett, Earl Kress, Burny Mattinson, David Michener, Peter Young.
Illustrations 1–8: Glen Keane.

GODDESS OF SPRING, THE *(November 3, 1934)* 28–29
The short opens with the goddess Persephone dancing with flowers and elves. Hades kidnaps Persephone and then makes a bargain with her. By becoming his bride, she regains her kingdom on Earth by spending six months of every year in the underworld. She agrees and brings spring back to the world. STORY: Bill Cottrell.
Illustration 1: Albert Hurter; 2: artist unknown.

HUNCHBACK OF NOTRE DAME, THE *(June 21, 1996)* 222–225
The deformed bell-ringer of Notre Dame cathedral must fight not only his tyrannical guardian but the prejudices of fifteenth-century Paris in order to rescue the woman he has fallen in love with and find his true place in society. Adapted from the 1831 novel *Notre Dame de Paris* by Victor Hugo. ANIMATION STORY: Tab Murphy; SCREENPLAY: Irene Mecchi, Tab Murphy, Jonathan Roberts, Bob Tzudiker, Noni White;

ADDITIONAL SCREENPLAY MATERIAL: Will Finn; STORY SUPERVISOR: Will Finn; STORY: Christine Blum, Gee Fwee Boedoe, Gaëtan Brizzi, Paul Brizzi, Jim Capobianco, Brenda Chapman, Will Finn, James Fujii, Francis Glebas, Ed Gombert, Kirk Hanson, Kevin Harkey, Burny Mattinson, Sue C. Nichols, Floyd Norman, Denis Rich, John Sanford, Jeff Snow, Kelly Wightman.
Illustrations 1–13: Gaëtan Brizzi, Paul Brizzi.

IN THE BAG *(July 27, 1956)* 162–163
Through the ruse of organizing a musical game, the forest ranger J. Audubon Woodlore tries to get Humphrey and the other bears to clean up a littered park. STORY TEAM: Al Bertino, Dave Detiege.
Illustrations 1–18: artist unknown.

JUNGLE BOOK, THE *(October 18, 1967)* 170–173
The story of an orphaned boy, Mowgli, and his adventures, both fun-filled and menacing, in the jungle. Based on Rudyard Kipling's *The Jungle Book* (1894); STORY TEAM: Ken Anderson, Larry Clemmons, Vance Gerry, Bill Peet, Ralph Wright. **Illustrations 1–5, 10: Ken Anderson; 6–9: Vance Gerry.**

LADY AND THE TRAMP *(June 16, 1955)* 158–161
Lady, a well-bred cocker spaniel from a respectable home, falls in love with Tramp, a mutt who lives in the railroad yards. Inspired by character sketches created by Joe Grant in 1939 of his dog, Lady, and adapted from "Happy Dan, the Whistling Dog," by Ward Greene. STORY TEAM: Don DaGradi, Joe Grant, Erdman Penner, Joe Rinaldi, Ralph Wright.
Illustrations 1–4, 6–19: Joe Rinaldi; 5: artist unknown.

LILO & STITCH *(June 21, 2002)* 248–257
When a young Hawaiian girl adopts a renegade alien she thinks is a dog, she learns an intergalactic, universal truth: even though a family may be broken, as long as there is love, that family is still a good family. Based on an idea by Chris Sanders.
WRITTEN BY: Dean DeBlois and Chris Sanders; STORY TEAM: Roger Allers, Dean DeBlois, Ed Gombert, Chris Sanders, John Sanford, Chris Williams. **Illustrations 1–22: Chris Sanders.**

LION KING, THE *(June 24, 1994)* 208–217
A young lion cub must learn to grow up, fight for his honor and his name, and take his place in the Circle of Life when he becomes caught up in his jealous uncle's scheme to take over the Pride Lands. SCREENPLAY: Irene Mecchi, Jonathan Roberts, Linda Woolverton; STORY SUPERVISOR: Brenda Chapman; STORY: Jim Capobianco, Lorna Cook, Thom Enriquez, Andy Gaskill, Francis Glebas, Ed Gombert, Kevin Harkey, Barry Johnson, Mark Kausler, Jorgen Klubien, Larry Leker, Rick Maki, Burny Mattinson, Joe Ranft, Chris Sanders, Tom Sito, Gary Trousdale; ADDITIONAL STORY MATERIAL: J. T. Allen, George Scribner, Miguel Tejada-Flores, Jenny Tripp, Bob Tzudiker, Chris Vogler, Kirk Wise, Noni White.
Illustrations 8–9: Roger Allers; 15: Brenda Chapman; 1–2, 4–5, 10–14, 16–19: Andy Gaskill; 3, 6–7, 20–22: Chris Sanders.

LITTLE MERMAID, THE *(November 15, 1989)* 178–181, 269
Mermaid Ariel gives up her voice and her underwater life to become human and try to win the human prince she loves. She must overcome not only the machinations of a sea witch, but also the disapproval of her father in order to marry her true love. Adapted from the fairy tale by Hans Christian Andersen; STORY: Roger Allers; WRITERS: Ron Clements, John Musker; STORY TEAM: Brenda Chapman, Thom Enriquez, Ed Gombert, John Musker, Matthew O'Callaghan, Joe Ranft, Gary Trousdale.
Illustrations 1–36: Joe Ranft; p. 269, 1–3: Kay Nielsen.

MARS AND BEYOND (December 4, 1957) 164–165
Scientific speculations about Earth, Mars, and the universe are intriguingly probed via an innovative blend of live action and animation sequences, and a unique combination of both. STORY: Cash Edwards, Herbert Wright, John Dunn.
Illustrations 1–16: John Dunn.

MELODY TIME, "JOHNNY APPLESEED"
(May 27, 1948) 138
Johnny dreams of becoming a heroic frontier pioneer but finds his destiny not in battle, but in planting apple orchards across the country. Inspired by the true story of John "Johnny Appleseed" Chapman; STORY: Homer Brightman, Harry Reeves; STORY TEAM: Ken Anderson, Bill Cottrell, Winston Hibler, Jesse Marsh, Bob Moore, Erdman Penner, Joe Rinaldi, Art Scott, Ted Sears, John Walbridge.
Illustrations 1–3: artist unknown.

MELODY TIME, "PECOS BILL" *(May 27, 1948)* 139–141
Roy Rogers and the Sons of the Pioneers narrate the story of Pecos Bill, who was brought up by coyotes. Pecos Bill's longtime sidekick horse, Widowmaker, becomes jealous of Bill's romance with Slue Foot Sue. Sue's determination to ride Widowmaker fails as the bride bounces off toward the sky and onto the moon. Pecos Bill and his horse return to live with the coyotes. Based on the American folktale "Pecos Bill." STORY: Jim Algar.
Illustrations 1–14: artist unknown.

MICKEY'S AMATEURS *(April 17, 1937)* 66–69
Mickey Mouse hosts a radio show. After the audience jeers Donald Duck's recitation, Clara Cluck sings, chasing a swinging microphone. Goofy plays all the instruments in a one-man band contraption. STORY TEAM: Pinto Colvig, Erdman Penner, Walter Pfeiffer. **Illustrations 1–10: Erdman Penner.**

MICKEY'S ELEPHANT *(October 10, 1936)* 60–61
Mickey builds a house for Bobo, a baby elephant he received as a gift. Egged on by the little green devil on his shoulder, the jealous Pluto puts red pepper in Bobo's trunk. Bobo sneezes, destroying both his home and Pluto's. STORY: George Stallings.
Illustrations 1–10: artist unkown.

MULAN (June 19, 1998) 226–231
Concerned about her ailing father, a high-spirited Chinese girl disguises herself as a man and takes his place in the Emperor's army in order to fight the invading Huns. Based on a 2,000-year-old folktale and a story by Robert D. San Souci; SCREENPLAY: Eugenia Bostwick-Singer, Rita Hsiao, Philip LaZebnik, Christopher Sanders, Raymond Singer; STORY SUPERVISOR: Christopher Sanders; CO-HEAD OF STORY: Dean DeBlois; ADDITIONAL STORY MATERIAL: Don Dougherty, Joe Ekers, Daan Jippes, Jodi Ann Johnson, Jorgen Klubien, Theodore Newton, Frank Nissen, Alan Ormsby,

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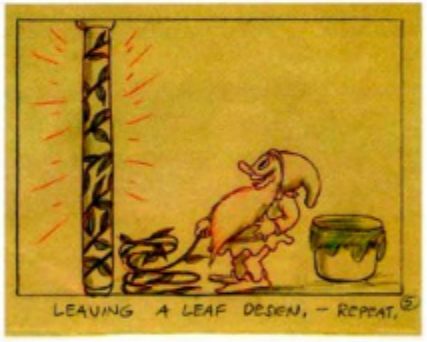

3

GAG VS. STORY

Not all gags created by the storymen made it to the final film. Gag sketches such as these from *Snow White and the Seven Dwarfs* often fell by the wayside as the story was refined, if they didn't move the story forward. The needs of the story became more important than the desire for simple jokes.

David Reynolds, Denis Rich, Larry Scholl, Jeff Snow, Linda Woolverton; STORY TEAM: Julius Aguimatang, Barry Cook, Lorna Cook, Thom Enriquez, Ed Gombert, Joe Grant, Tim Hodge, Barry Johnson, Burny Mattinson, Floyd Norman, John Sanford, Chris Williams.
Illustrations 1–16, 8–18: Chris Sanders; 7: Dean DeBlois, color by Joseph Mateo.

MUSIC LAND, Copyrighted as "MusicLand" *(October 5, 1935)* **44–45**
A saxophone from the Isle of Jazz romances the princess cello from Land of Symphony. When the queen discovers their forbidden romance, she locks the saxophone in a metronome. A lively battle ensues between the two kingdoms with the instruments blasting notes like missiles. In the end, harmony is established as the two lovers marry. STORY DIRECTOR: Pinto Colvig.
Illustrations 1: Earl Hurd; 2: artist unknown.

OLD MILL, THE *(November 5, 1937)* **70–71**
A night in the life of an old, abandoned mill inhabited by birds, mice, bats, and other creatures is disrupted by a storm. The wind turns the blades, which bring the gears to life, threatening a mother bird on a nest built in the wheel. By dawn the storm has subsided, and all the creatures are safe. STORY DIRECTOR: Dick Rickard.
Illustrations 1–5: Gustaf Tenggren.

OLYMPIC CHAMP, THE *(October 9, 1942)* **128–131**
As a narrator explains the events of the Olympic games, Goofy demonstrates walking, sprinting, running, high hurdles, pole vaulting, discus hurling, and javelin throwing, in the hilarious manner that only he can. STORY TEAM: Jack Kinney, Webb Smith, Leo Thiele, Ralph Wright.
Illustrations 1–11: artist unknown.

ONE HUNDRED AND ONE DALMATIANS *(January 25, 1961)* **166–169**
Pongo and Perdita must save the day when the evil Cruella De Vil kidnaps their puppies so she can create her own Dalmatian fur coat. Adapted from *The Hundred and One Dalmatians* by Dodie Smith (1956): STORY: Bill Peet.
Illustrations 1–21: Bill Peet.

ORPHAN'S BENEFIT *(August 11, 1934)* **26–27**
Mickey Mouse puts on a show for orphan mice. When Donald Duck recites a poem, the kids heckle him. Horace Horsecollar, Clarabelle Cow, and Goofy perform an adagio. STORY TEAM: unknown.
Illustrations 1–5: artist unknown.

OUT OF SCALE *(November 2, 1951)* **146–147**
While trying to perfect his miniature train layout, Donald Duck finds he is on the wrong track when he crosses Chip and Dale. STORY TEAM: Bill Berg, Nick George.
Illustrations 1–5: artist unknown.

PETER PAN *(February 5, 1953)* **154–157**
Wendy Darling and her brothers, John and Michael, fly to Never Land with Peter Pan. Adapted from the play *Peter Pan or the Boy Who Wouldn't Grow up* (1904) and the book *Peter and Wendy* (1911) by Sir James M. Barrie; STORY TEAM: Milt Banta, Bill Cottrell, Winston Hibler, Bill Peet, Erdman Penner, Joe Rinaldi, Ted Sears, Ralph Wright.
Illustrations 1–13: Bill Peet.

PINOCCHIO *(February 7, 1940)* **102–103**
Pinocchio is a young wooden puppet brought to life by the Blue Fairy. But he wishes to become a real boy. He encounters many temptations during his journey and proves his worth by performing one selfless act in order to make his dreams come true. Adapted from *The Adventures of Pinocchio* by Collodi (Carlo Lorenzini), published in serial form (1880) and book form (1883):
STORY ADAPTATION: Aurelius Battaglia, William Cottrell, Otto Englander, Erdman Penner, Joseph Sabo, Ted Sears, Webb Smith. **Illustrations 1–2: artist unknown.**

PLAYFUL PLUTO *(March 3, 1934)* 18–21
Pluto tries to help Mickey Mouse with yard work but ends up being a nuisance. The playful dog battles with a hose, swallows a flashlight to produce an X-ray gag, and gets stuck on flypaper. STORY TEAM: unknown.
Illustrations 1–7: artist unknown.

PLUTO'S BLUE NOTE *(December 26, 1947)* 136–137
Pluto tries singing along with the birds and bees, but he only succeeds in irritating them. Through a fluke, he discovers he can make music and pretend to sing when he uses his tail as a needle on a record player. He becomes the hit of the neighborhood. STORY TEAM: Jack Huber, Milt Schaffer.
Illustrations 1–7: artist unknown.

PLUTO'S JUDGEMENT DAY *(August 31, 1935)* 40–43
Pluto chases a kitten until Mickey Mouse rescues it and warns Pluto that he will have plenty to answer for on judgment day. Pluto has a nightmare where the Court of Cats determines to punish him for his crimes against the feline world. Pluto dreams that he is in the "hot seat" when a burning ember from the fireplace falls on him and wakes him up. Mickey encourages a happy reunion with the kitten. STORY: Webb Smith. **Illustrations 1–16: Webb Smith.**

POCAHONTAS *(June 23, 1995)* 218–221
Cultures clash as the Old World meets the New World in seventeenth-century America. An English explorer and the daughter of an Indian chief must find a way to bridge the gap between their two worlds to create a meaningful coexistence. SCREENPLAY: Carl Binder, Susannah Grant, Philip LaZebnik; based on an idea by Mike Gabriel; STORY SUPERVISOR: Tom Sito; STORY TEAM: Chris Buck, Robert Gibbs, Francis Glebas, Ed Gombert, Joe Grant, Kaan Kalyon, Glen Keane, Todd Kurosawa, Duncan Marjoribanks, Burny Mattinson, Bruce Morris, Ralph Zondag; ADDITIONAL STORY DEVELOPMENT: Randy Cartwright, Andrew Chapman, Vincent DeFrances, Don Dougherty, Will Finn, T. Daniel Hofstedt, Broose Johnson, Jorgen Klubien, Tom Mazzocco, Dave Pruiksma, Nik Ranieri.
Illustrations 1–13: Burny Mattinson.

TOP LEFT TO RIGHT: Lance Nolley, Walt Disney, Jack Kinney; ABOVE: Carl Barks; LEFT: Jack Hannah.

RESCUERS DOWN UNDER, THE *(November 16, 1990)* **182–183**
In Australia, a poacher kidnaps a young boy who has befriended a rare golden eagle. It is up to Bernard and Bianca from the Rescue Aid Society to free him and save the day. Based on the book series *The Rescuers* by Margery Sharp (1959–1978); SCREENPLAY: Byron Simpson; STORY SUPERVISOR: Joe Ranft; STORY TEAM: Jim Cox, Karey Kirkpatrick. **Illustrations 1–6: Glen Keane.**

SEA SCOUTS *(June 30, 1939)* **100–101**
Donald Duck sports an admiral's uniform as he navigates a small boat while his three nephews perform most of the work. The inexperienced and clumsy sailors end up being chased by a ferocious shark. STORY DIRECTOR: Carl Barks. **Illustrations 1–3: Carl Barks.**

SNOW WHITE AND THE SEVEN DWARFS *(December 21, 1937)* **6, 9–11, 72–81, 258–259, 264**
A jealous queen attempts to get rid of her beautiful stepdaughter, Snow White, who takes refuge with seven dwarfs in their forest home. The Queen disguises herself as a witch and tempts Snow White with a poisoned apple that puts her into an everlasting sleep until her prince finds her in a glass coffin and awakens her with "Love's First Kiss." Based on the Grimm Brothers' famous fairy tale, this was Walt Disney's first animated feature. STORY: Dorothy Blank, Merrill De Maris, Otto Englander, Richard Geidon, Earl Hurd, Dick Rickard, Ted Sears, Webb Smith. **Illustrations pp. 10–11: Gustaf Tenggren; p. 6 & 1–20: artist unknown; pp. 264, 1–3: artist unknown.**

SOCIETY DOG SHOW *(February 3, 1939)* **96–99**
Mickey brings Pluto to a swanky dog show. Pluto flirts with Fifi, a dainty Pekingese. Through a misunderstanding, the judge orders Mickey and Pluto to leave. When a fire breaks out, Pluto rescues Fifi and is proclaimed a hero.
STORY DIRECTOR: Jack Kinney.
Illustrations 1–13: artist unknown.

SONG OF THE SOUTH *(November 12, 1946)* **8, 132–135**
In the post–Civil War South, a young boy receives guidance and friendship from Uncle Remus, a wise old storyteller who imparts life lessons through his tales of Brer Rabbit. Based on the original Uncle Remus tales by Joel Chandler Harris. WRITERS: Grant Morton, Maurice Rapf, Dalton S. Reymond; STORY TEAM: George Stallings, Bill Peet, Ralph Wright.
Illustrations p. 8, pp. 152–153, 1–16: Bill Peet.

STEAMBOAT WILLIE *(November 18, 1928)* **12–13**
This film marked the theatrical debut of Mickey Mouse in which he and Minnie Mouse enjoy a musical romp aboard a steamboat captained by Pete. STORY: Ub Iwerks.
Illustrations 1–2: Ub Iwerks.

SUSIE, THE LITTLE BLUE COUPE *(June 6, 1952)* **5, 152–153**
An automobile is purchased, ages, is stolen, and junked, and ultimately restored to new youth. STORY TEAM: Don DaGradi, Bill Peet, Roy Williams.
Illustrations p. 5 & pp. 152–153, 1–8: Bill Peet.

TARZAN *(June 18, 1999)* **232–237**
An orphan boy raised by gorillas must find his true path in the world when he is faced with the choice to stay with his primate family or to rejoin human civilization with a band of jungle explorers. Based on *Tarzan of the Apes* by Edgar Rice Burroughs (story, 1912; novel, 1914); ADDITIONAL SCREENPLAY: David Reynolds; WRITER: Tab Murphy, Bob Tzudiker, Noni White; STORY SUPERVISOR: Brian Pimental; STORY TEAM: Gaëtan Brizzi, Paul Brizzi, Glen Keane, Frank Nissen, Jeffrey Stepakoff.
Illustrations 1: Glen Keane with color by Carole Holliday; 2–9, 14–18: Glen Keane; 10–13: Steve Anderson.

THREE LITTLE PIGS *(May 27, 1933)* **17**
Three pigs set out to build homes; one of straw, one of sticks, one of wolf-proof bricks. The Big Bad Wolf appears and blows away the straw and stick homes. The other two pigs seek refuge in Practical Pig's brick house. The wolf tries to climb down the chimney, where he is burned in a cauldron of turpentine. He runs away, leaving the pigs happy and safe. STORY TEAM: unknown.
Illustration: artist unknown.

THREE ORPHAN KITTENS *(October 26, 1935)* **46–47**
Three abandoned kittens, Fluffy, Muffy, and Tuffy, find refuge in a warm house. They get into mischief and are tossed out by the maid, but the young daughter of the house saves the three kittens and makes them her pets.
STORY DIRECTORS: Bill Cottrell, Joe Grant.
Illustrations 1-4: artist unknown.

THRU THE MIRROR *(May 30, 1936)* **48-59, 272**
After falling asleep while reading *Through the Looking-Glass*, Mickey dreams that he walks through a mirror, where inanimate household objects come to life. After dancing Fred Astaire–style with a pack of cards, he duels with the King of Hearts and escapes with the aid of an electric fan. He leaps across a globe, evades an angry Neptune, and jumps back through the mirror. Mickey awakens to find it was all a dream. STORY TEAM: William Cottrell, Joe Grant, Bob Kuhawara. **Illustrations 1–18: artist unknown.**

TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS *(October 22, 1993)* **202–207**
Jack Skellington, the Pumpkin King of Halloweentown, gets more than he bargained for when he seeks to break the humdrum nature of his yearly routine. He decides to kidnap Santa Claus and take his place at Christmastime, only to learn that some dreams are better left unrealized.
STORY ADAPTATION: Michael McDowell; SCREENPLAY: Caroline Thompson; STORY: Tim Burton.
Illustrations 1–12: Joe Ranft.

TORTOISE AND THE HARE, THE *(January 5, 1935)* 30–33
Max Hare and Toby Tortoise run the big race. Max, fast and in the lead, stops to loaf and show off to the girl bunnies. Toby, plodding along at a steady, slow pace, wins the race despite Max's last-minute burst of speed.
STORY DIRECTOR: Bill Cottrell.
Illustrations 1–10: artist unknown.

WATER BABIES *(May 11, 1935)* 38–39
This musical fantasy without dialogue or plot features a myriad of babies who live in lily ponds. The water pageant progresses from dawn to dusk, ending with a prayer as the bellflowers ring Angelus. STORY DIRECTOR: Bill Cottrell.
Illustration: artist unknown.

WOODLAND CAFE *(March 13, 1937)* 64–65
The cartoon features a popular bug nightclub where insect characters swing dance, play music, and enjoy the floor show.
WRITER: Isadore Klein.
Illustrations 1–8: artist unknown.

WYNKEN, BLYNKEN, AND NOD *(May 27, 1938)* 86–87
This is a dream fantasy involving three babes and their adventurous journey sailing across the heavens in a wooden shoe. While star fishing, they catch a comet in their net that pulls them through the sky. A storm breaks; they tumble back to earth on moonbeams and into a cradle where they become one little sleepyhead.
STORY DIRECTORS: Bill Cottrell, Joe Grant, George Stallings.
Illustrations 1–2: artist unknown.

TOP: Roger Allers;
ABOVE LEFT, LEFT TO RIGHT: Burny Mattinson, Vance Gerry, Linda Woolverton;
ABOVE: Brenda Chapman;
LEFT, LEFT TO RIGHT: Joe Ranft, unknown, John Lasseter.

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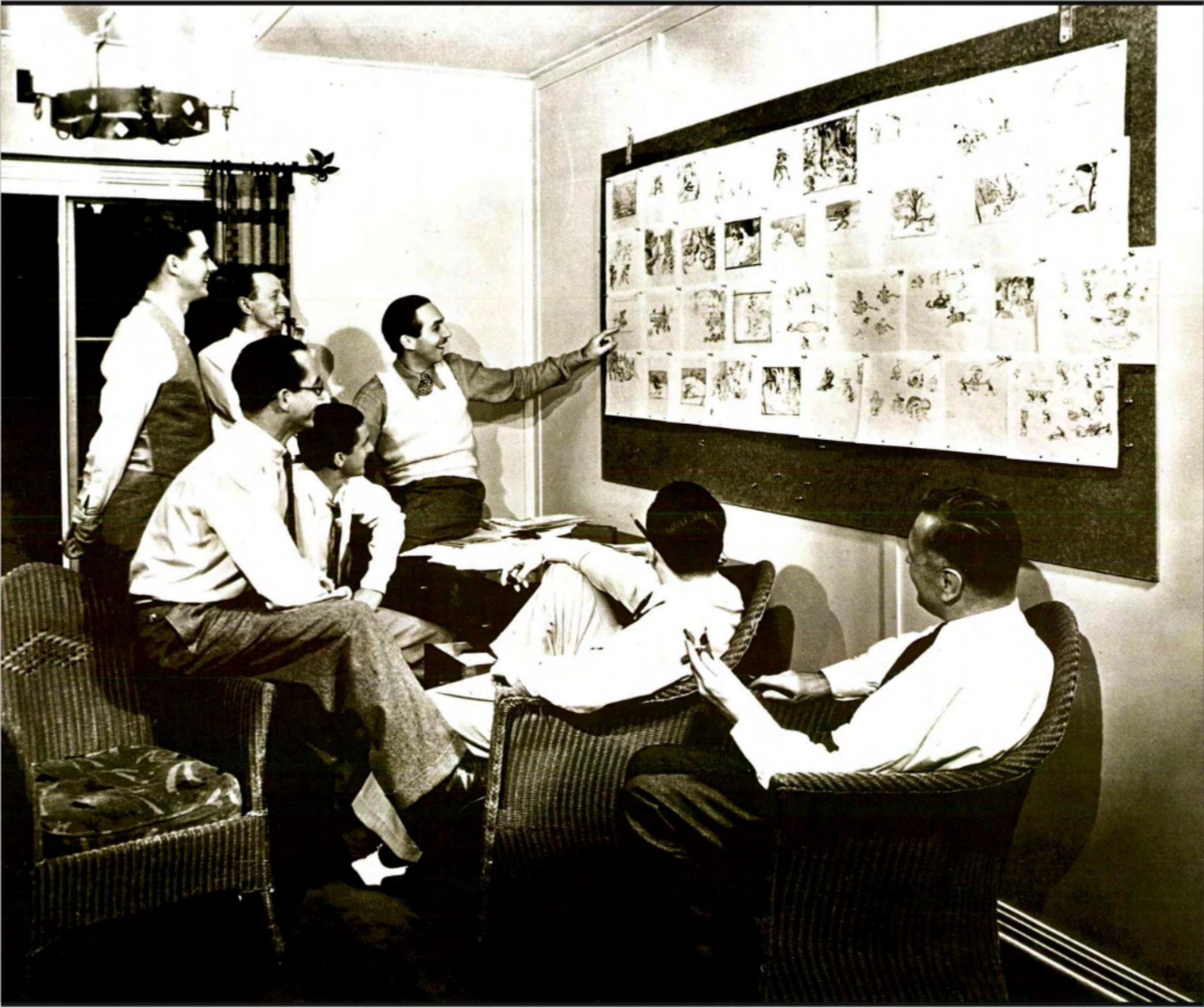
NO STORY IDEAS ARE DISCARDED

These story sketches were created by Kay Nielsen for a version of *The Little Mermaid* that was planned decades before the film actually went into production and was ultimately released.



ACKNOWLEDGMENTS

As John Lasseter noted in his eloquent introduction, the story process is an immensely intricate, collaborative effort nurtured by a dedicated "family" of talented artists. This creative synergy has produced many of cinema's most memorable moments. For many decades, however, individual artists were not permitted to sign their work. We have, therefore, attributed artist names only where available. Where specific artists' names are unavailable, we have indicated the story team on a given film, as documentation permits.

The staff of The Walt Disney Animation Research Library would like to thank John Lasseter and Ed Catmull for their inspired advocacy on behalf of this exciting and important new book series. We are delighted that they asked us to contribute to the development of this historically significant reference series.

This storybook would not be possible without the support of our many friends both inside and outside of The Walt Disney Company. We are indebted to the Walt Disney Animation Studios' story trust for their valuable insights, advice, and suggestions. Sincere thanks are also due the incomparable Don Hahn, and the industrious Connie Thompson and Maggie Gisel for their enthusiastic support of this series.

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We would also like to extend our warmest regards to our friends in the Disney Studio Archives, Dave Smith, Robert Tieman, and Michael Buckhoff, for their gracious assistance and their invaluable resources; our friends and colleagues in the Photo Library, Ed Squair, Shelly Graham and Andrea Recendez; and our esteemed colleagues at Pixar Animation Studios, Elyse Klaidman and Karen Paik.

To Bob Iger, we thank you for your love of Disney animation and your ongoing faith in its creative possibilities.

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And, most importantly, this book is dedicated to the Disney artists whose creative vision has told stories of enduring, transcendent values. We are honored to preserve and to share the legacy of your passion and creativity. We thank you.

Lella F. Smith
Creative Director
The Animation Research Library

Mary Walsh
Managing Director
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